

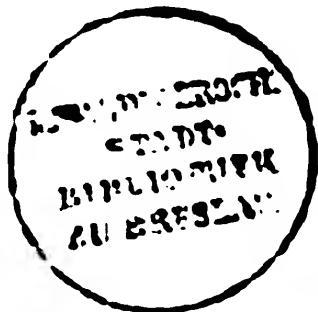
L' O R F E O
F A V O L A
I N M V S I C A

DA CLAVDIO MONTEVERDE

MAESTRO DI CAPELLA
DELLA SERENISS. REPUBBLICA.

RAPPRESENTATA IN MANTOVA

L'Anno 1607. Et nouamente Ristampata.



I N V E N E T I A M D C X V .

Appresso Ricciardo Amadino.



15



PERSONAGGI.

La Musica Prologo
Orfeo.
Euridice.
Choro di Ninfe, e Pastori.
Speranza.
Caronte.
Choro di Spiriti infernali.
Proserpina.
Plutone.
Apollo.
Choro de Pastori che fecero la morosca
nel fine.

STROMENTI.

Duoi Crauicembani.
Duoi contrabassi de Viola.
Dieci Viole da braccio.
Vn Arpa doppia.
Duoi Violini piccoli alla Francese.
Duoi Chitaroni
Duoi Organi di legno.
Tre bassi da gamba.
Quattro Tromboni.
Vn Regale
Duoi Cornetti.
Vn Flautino alla Vigesima seconda
Vn Clarino con tre trombe sordine.



Toccata che ^usona auanti il leuar da la tela tre volte con tutti li stromenti, & si fa vn Tuono più alto volendo sonar le trombe con le sordine

Clarino



Musical staff for Clarino, featuring a complex melodic line with many sixteenth notes and some grace notes.

Quinta.



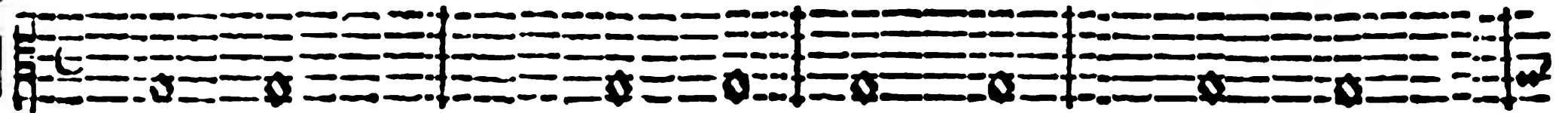
Musical staff for Quinta, featuring a complex melodic line with many sixteenth notes and some grace notes.

Alto chasso.



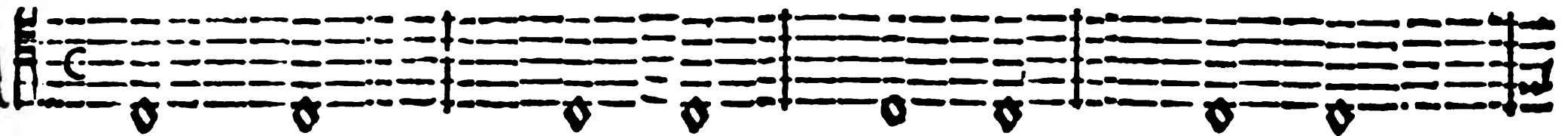
Musical staff for Alto chasso, featuring a complex melodic line with many sixteenth notes and some grace notes.

Vulgano.

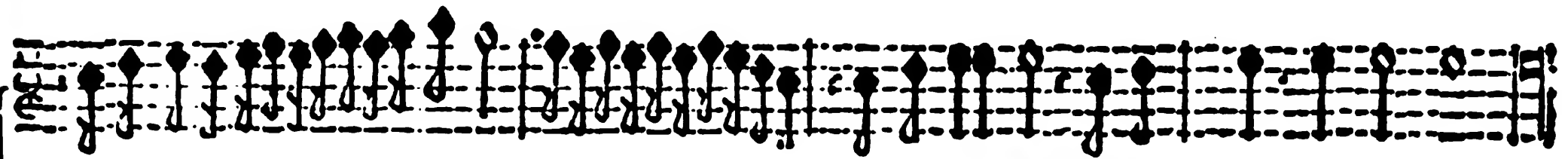


Musical staff for Vulgano, featuring a simple melodic line with quarter notes.

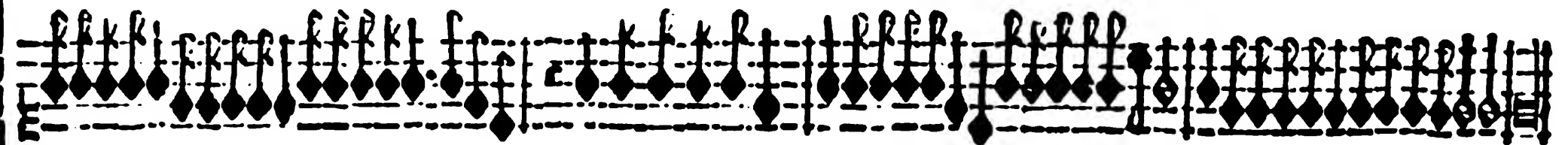
Basso.



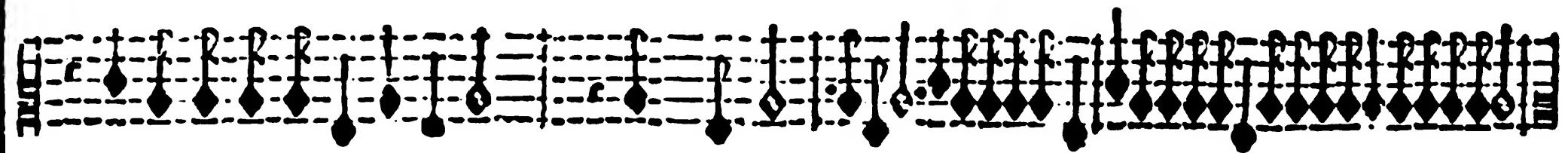
Musical staff for Basso, featuring a simple melodic line with quarter notes.



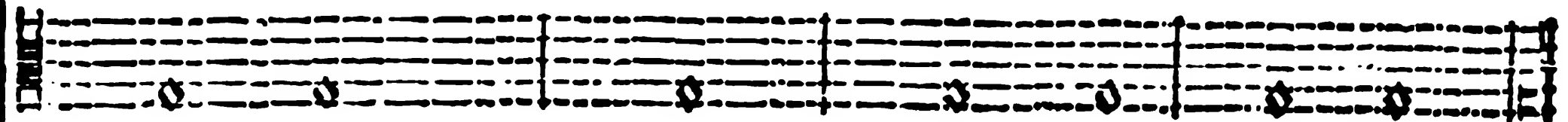
Musical staff for Clarino, featuring a complex melodic line with many sixteenth notes and some grace notes.



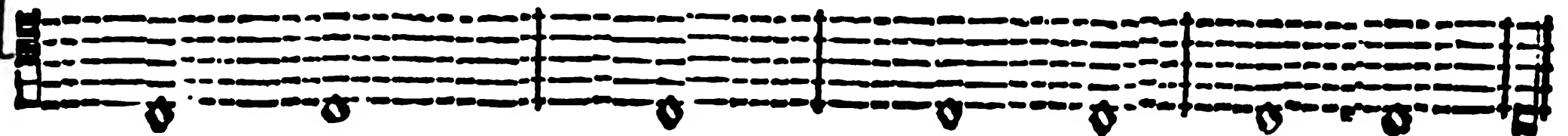
Musical staff for Quinta, featuring a complex melodic line with many sixteenth notes and some grace notes.



Musical staff for Alto chasso, featuring a complex melodic line with many sixteenth notes and some grace notes.



Musical staff for Vulgano, featuring a simple melodic line with quarter notes.



Musical staff for Basso, featuring a simple melodic line with quarter notes.

ATTO PRIMO

RITORNELLO

PROLOGO

LA MUSICA.



Al mio permesso a mato a uoine uegno Incliti Eroi

sanguenil de Regi Di cui narra la fama ec celsi pregi Ne giuge aluer perch'è trop

p'alto il segno

Ritornello

ATT O P R I M O

RITORNELLO.

O la Musica son ch'ai dolci accenti So far tranquillo ogni turbato
 core Et hor di nobil'ira & hor d'Amore pos s'infiammar le più gelate
 menti.

ATTO PRIMO

3

Musical score for the first system, featuring five staves of instrumental music. The notation includes various note values, rests, and dynamic markings such as 'f' and 'p'.

RITORNELLO

Empty musical staves for the first system.

O su Cetera d'or cantando so glo Mortal orecchio *lusingar* tal hora

E in questa guisa à l'armo nia sonora De la lira del ciel più l'al me inuoglio.

Empty musical staves for the third system.

Ritornello

Empty musical staves for the fourth system.

A musical staff in treble clef containing a series of notes and rests, primarily eighth and sixteenth notes.

RITORNELLO

A musical staff in treble clef, labeled 'RITORNELLO', containing a series of notes and rests.

A musical staff in treble clef containing a series of notes and rests.

A musical staff in treble clef containing a series of notes and rests.

A musical staff in treble clef containing a series of notes and rests.

Two empty musical staves.

A musical staff in treble clef starting with a large 'Q' time signature, containing a series of notes and rests.

Vincià diui d'Orfeo & deliomi spro ua D'Orfeo che trasse al suo cantar le fere

A musical staff in treble clef containing a series of notes and rests.

A musical staff in treble clef containing a series of notes and rests.

E seruo fe l'Inferno a sue pre ghierè Glo ria immortal di pindo e d'Elico na-

A musical staff in treble clef containing a series of notes and rests.

Two empty musical staves.

Two empty musical staves.

ATTO PRIMO

RITORNELLO

Or mentre i canti alterno hor lieti hor me sti Non li mo ua Augellin fra

queste piante Nes'oda in quelle riucon ua sonante Et ogni aurette in suo ca-

min s'arre si.

Ritornello.

RITORNELLO

A musical score for a Ritornello, consisting of five staves of music. The notation includes various rhythmic values, accidentals, and phrasing marks. The music is written in a single system with a brace on the left side.

ATTO PRIMO

PASTORE.

N questo lieto e fortunato giorno C'hà posto fi ne a gl'amorosi af-
fanni Del nostro semideo Cantiam Pastori in si soavi accenti
Che san degni d'Orf:ono si concen ti Oggi fatta è pietosa L'alma già si sdegnosa

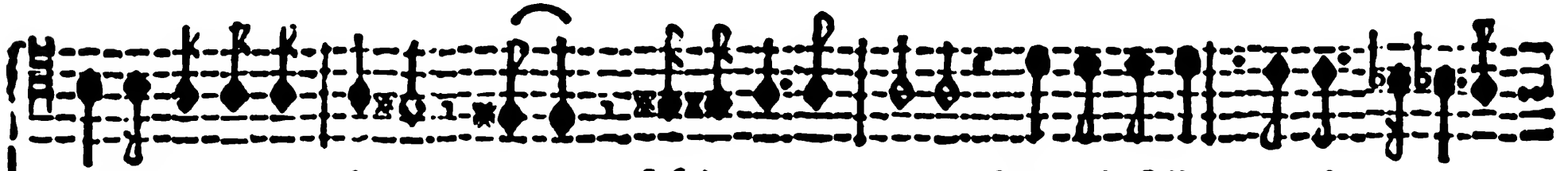
A musical score for a Pastore, featuring a large decorative initial 'N' on the left. The score includes vocal lines with lyrics and a basso continuo line. The lyrics are: "N questo lieto e fortunato giorno C'hà posto fi ne a gl'amorosi affanni Del nostro semideo Cantiam Pastori in si soavi accenti Che san degni d'Orf:ono si concen ti Oggi fatta è pietosa L'alma già si sdegnosa". The score is written in a single system with a brace on the left side.

ATTO PRIMO

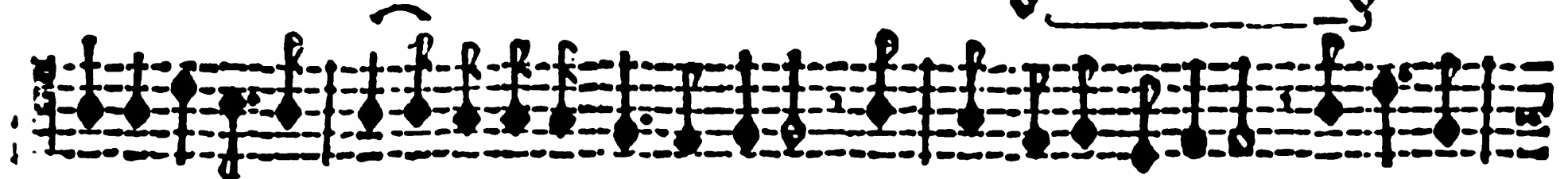
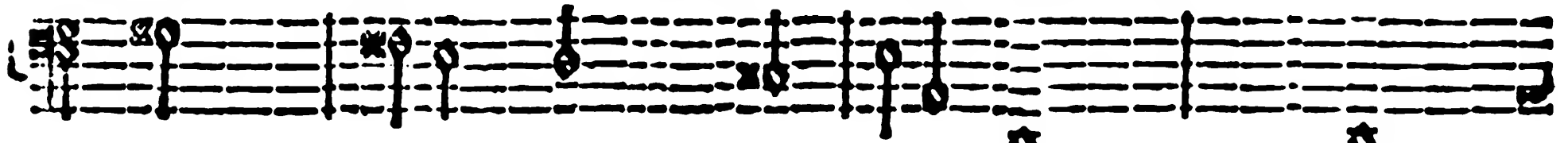
7



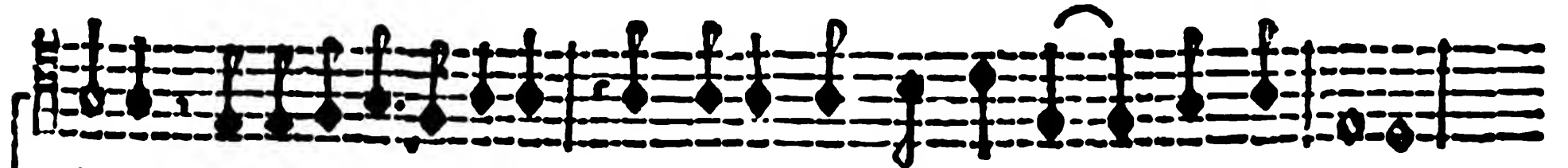
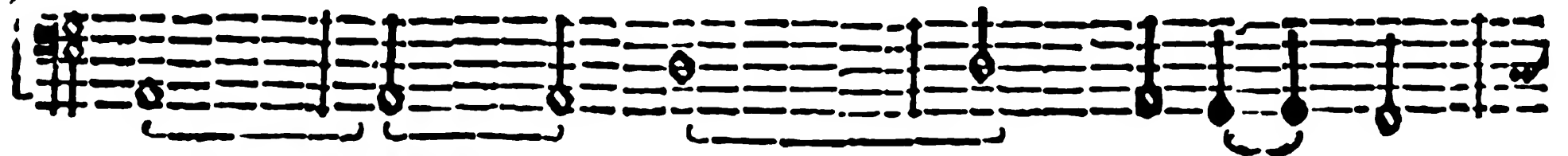
De la bell'Euri dice Oggi fatto e felice Orfeo nel sen di lei, per cui già



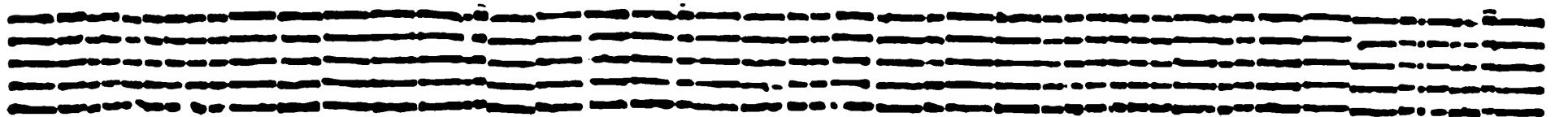
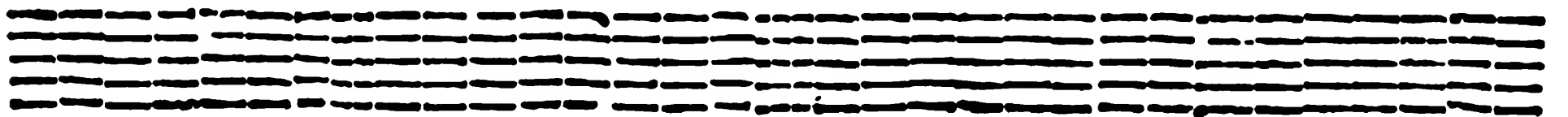
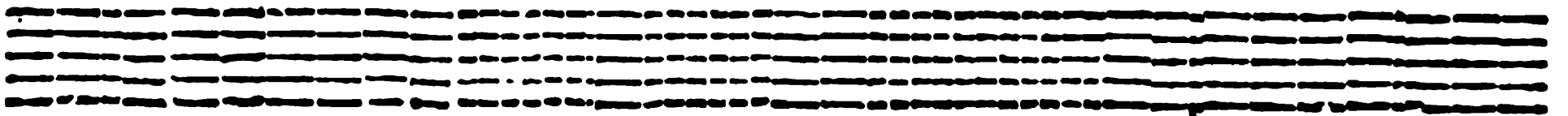
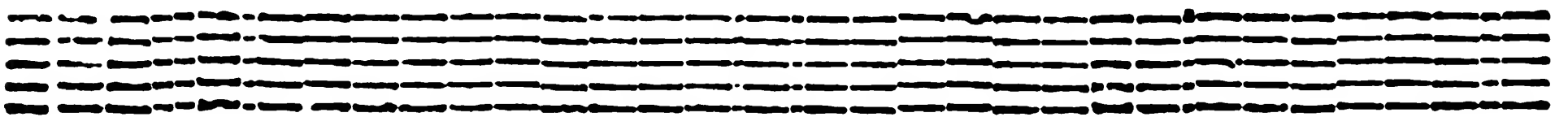
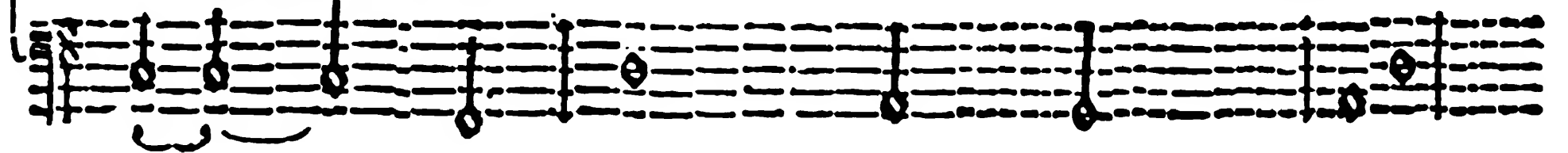
ranto Per queste selue ha sospirato e pianto Dūque in si lie to e fortunato



giorno Ch'aposto si ne à gl'amorosi affanni Del nostro Semideo cantiam Pa-

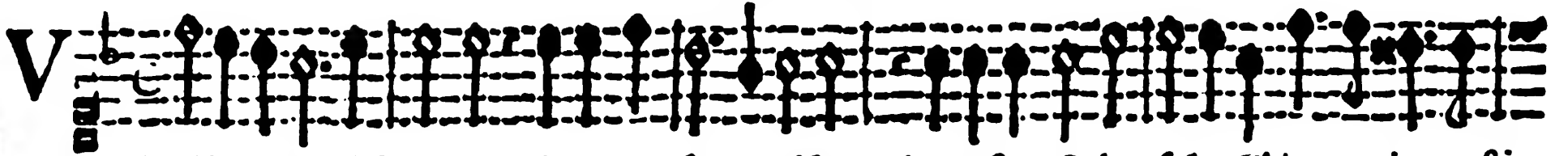


stori In si soavi accenti Che fian degni d'Orfeo no stri concetti.

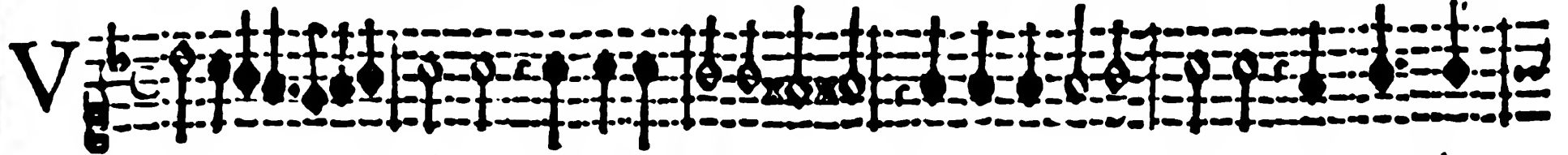


Questo Canto fu concertato al suono de tutti gli stromenti

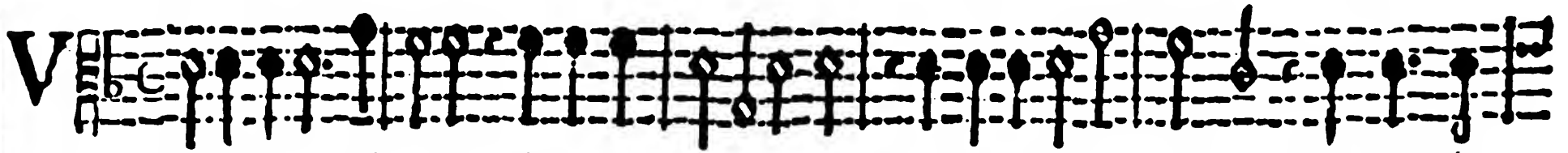
CHORO.



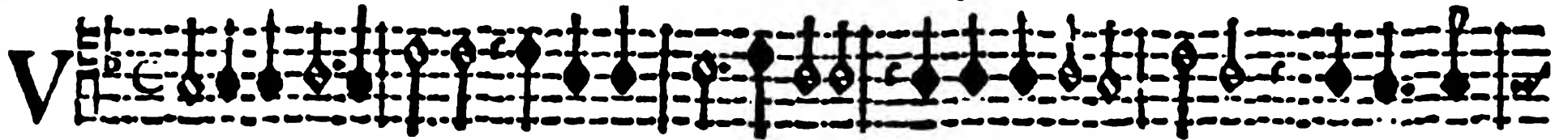
Ieni Imeneo, dehuieni, E la tua face ardēte Sia quasi un Sol nascēte Ch'apportia questi a-



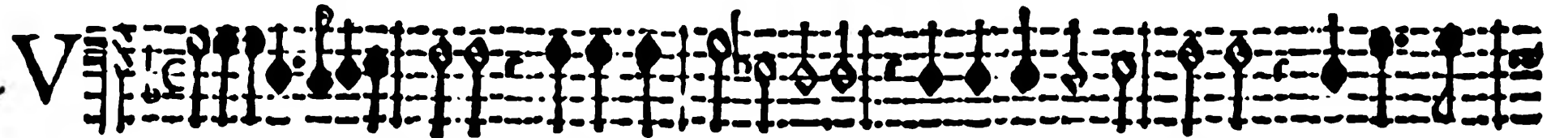
Ieni Imeneo, dehuieni, E la tua face ardente Sia quasi un sol na scēte Ch'appettia



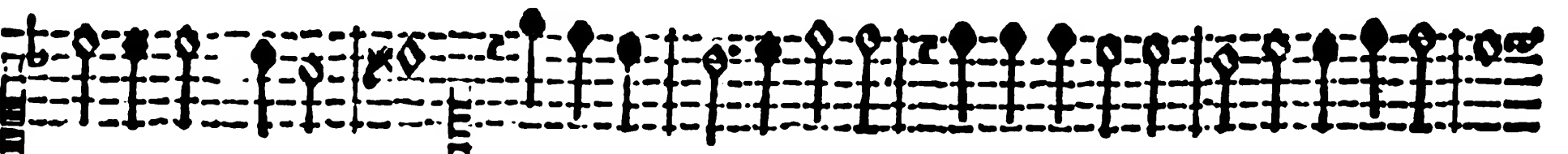
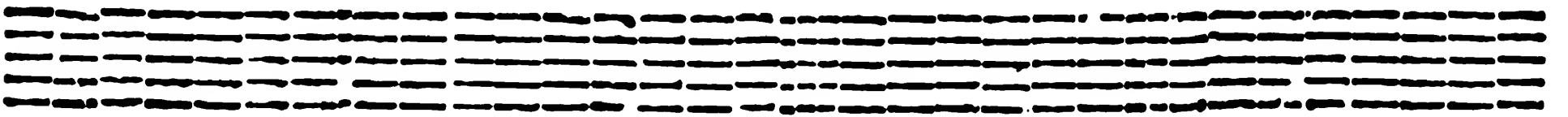
Ieni Imeneo, dehuieni, E la tua face ardente Sia quasi un sol na scēte Ch'apportia



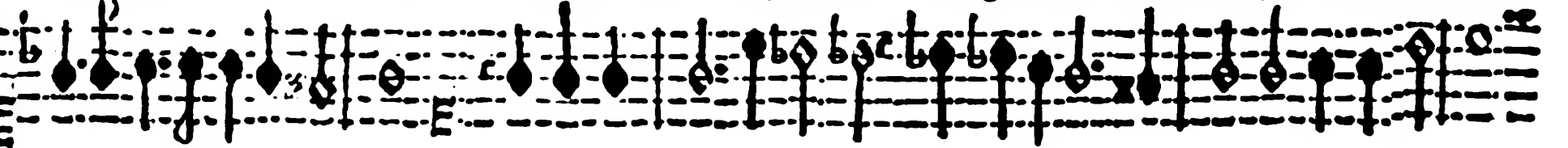
Ieni Imeneo, dehuieni, E la tua face ardente Sia quasi un sol nascente Ch'apportia



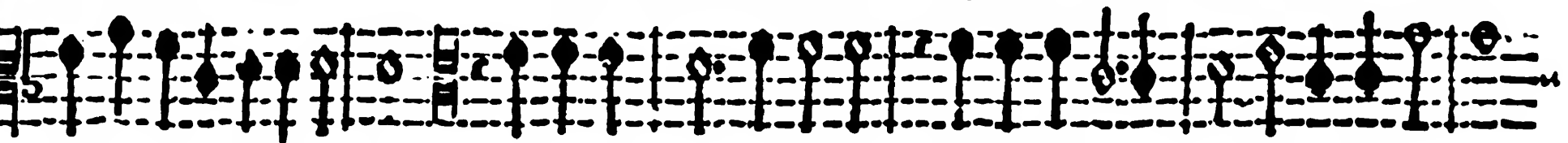
Ieni Imeneo, dehuieni, E la tua face ardente Sia quasi un sol na scēte Ch'appottia



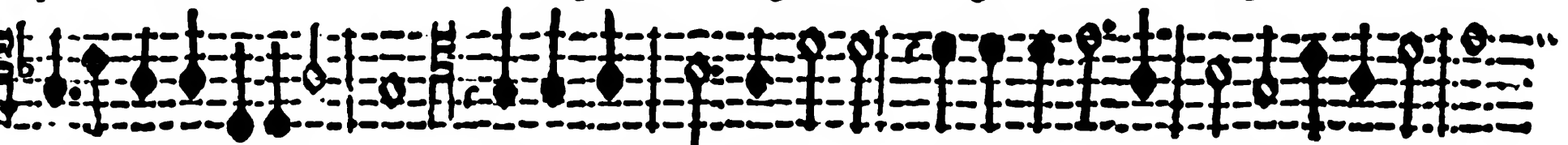
manti di sere ni, E lunge homai disgombre De gl'affāni e del duol gl'orrori e l'ombre



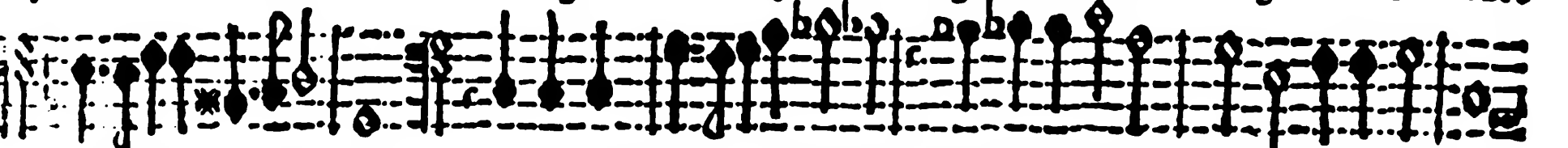
questi amanti di sere ni, E lunge homai disgombre Degl'affāni e del duol gl'orrori e l'ombre



questi amanti di sere ni, E lunge homai disgombre Degl'affāni e del duol gl'orrori e l'ombre



questi amanti di sere ni, E lunge homai disgombre Degl'affāni e del duol gl'orrori e l'ombre



questi amanti di sere ni, E lunge homai disgombre Degl'affāni e del duol gl'orrori e l'ombre

E lunge homai di gombre Degli affanni e del duol gl'orrorie l'ombre.

E lunge homai di gombre De gli affanni e del duol gl'orrorie l'ombre.

E lunge homai di gombre De gli affanni e del duol gl'orrorie l'ombre.

E lunge homai di gombre De gli affanni e del duol gl'orrorie l'ombre.

E lunge homai di gombre De gli affanni e del duol gl'orrorie l'ombre.

E lunge homai di gombre De gli affanni e del duol gl'orrorie l'ombre.

N I N F A.

M Vite honori Parnaso A mor del cielo Gentil con for toa consolato

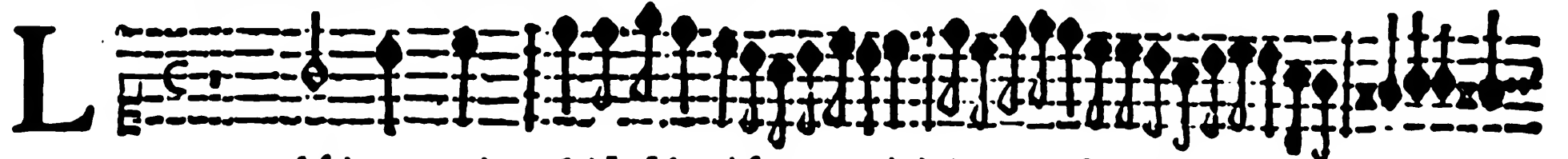
co re Vostre cete sonore Squarcino d'ogni nul' il fosco vel) Emette oggi propitio al

nostro Orfeo Inuochia Imenco Subentemprate cor de Si il vostro caso al nostro suo con corde

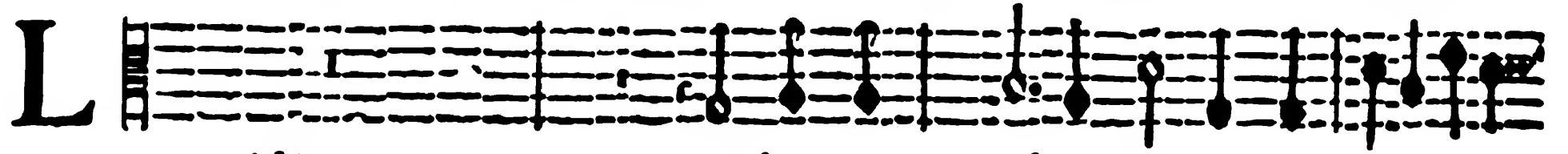
CHORO. Questo Balletto fu cantato al suono di cinque Viole da braccio, tre Chittaroni, duoi Clavi.

L 

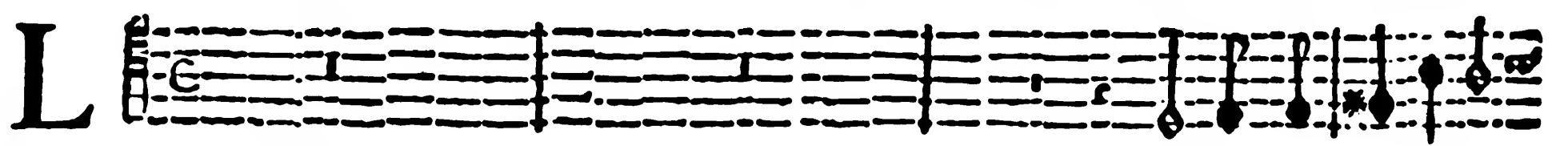
A sciate i monti Lasciate i fon ti Nin fe vezzo s'elie-

L 

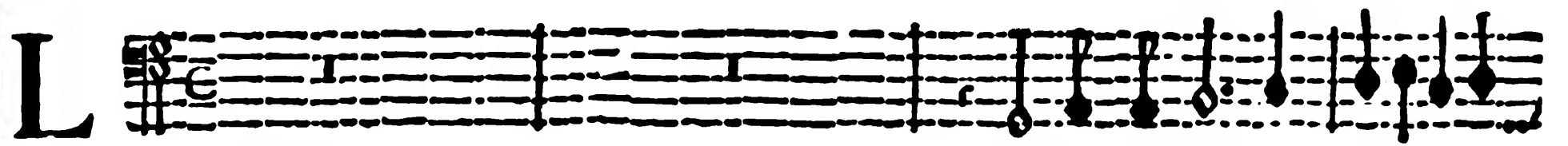
A scia rei mōti Lasciate i fon ti Nin fe bezzo se lie-

L 

A sciate. Ninfe vez zosec liete vez zosec lie-

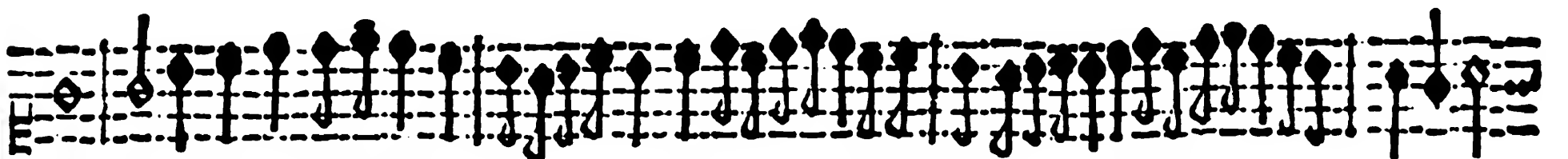
L 

A sciate. Ninfe vez zosec lie-

L 

A sciate. Ninfe vezzose e lie-

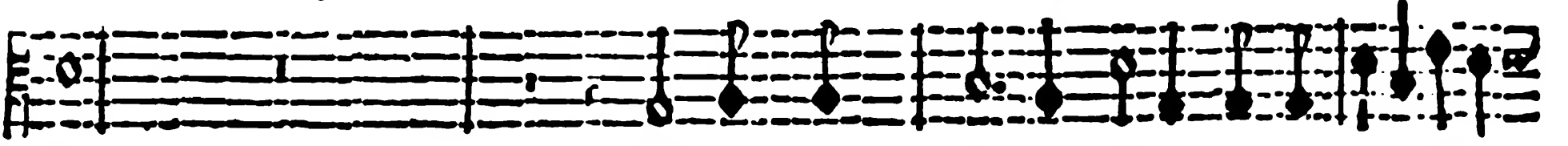




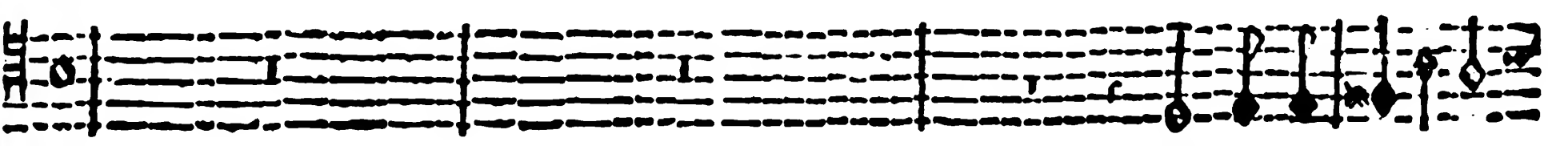
te Ein questi prati Ai balli v fa ti Va go il bel pie rende-



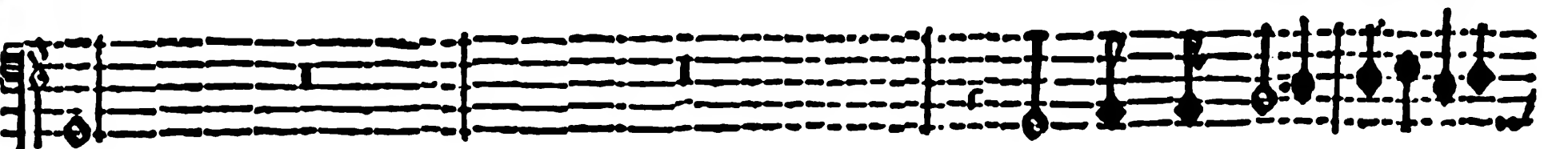
te Ein questi prati Ai balli usa ti Va go il bel pie rende-



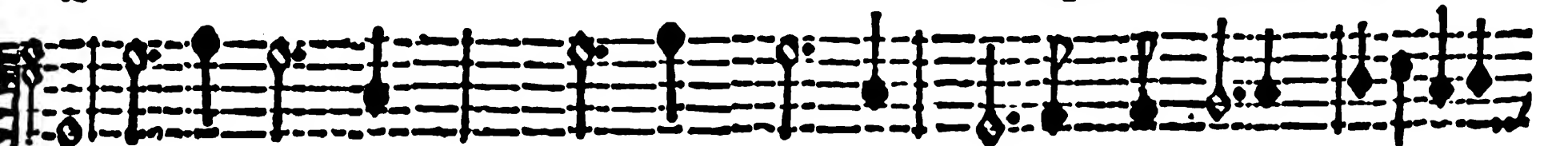
te Vago il bel piè rendete il bel pièrende-

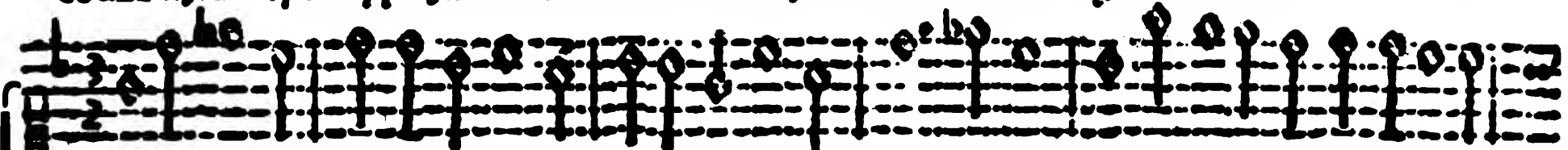


te Vago il bel pièrende-

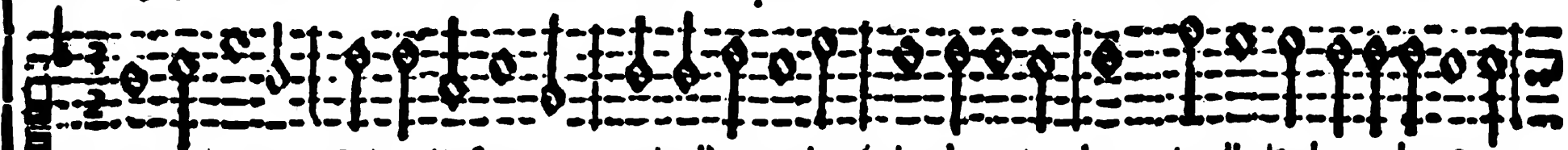


te Vago il bel pièren de-

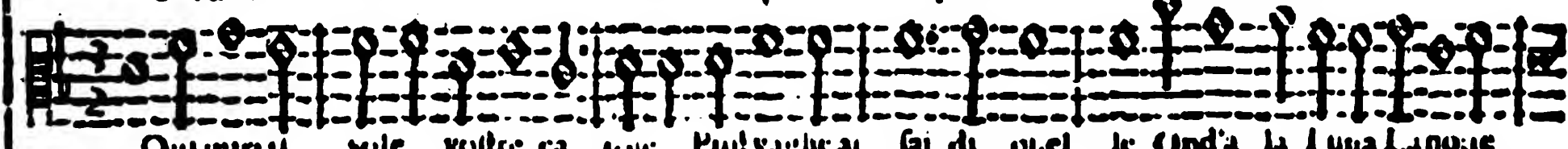




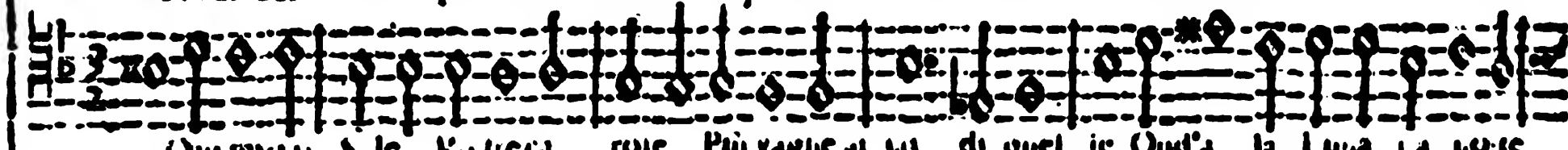
Qui mirati Sole Vostra caro le Più vaghe al di quelle Ond' a la Luna L'or
Poi di bei fiori per vostro noni Di questa manna il cri ne C'hor dei marini De'lorde



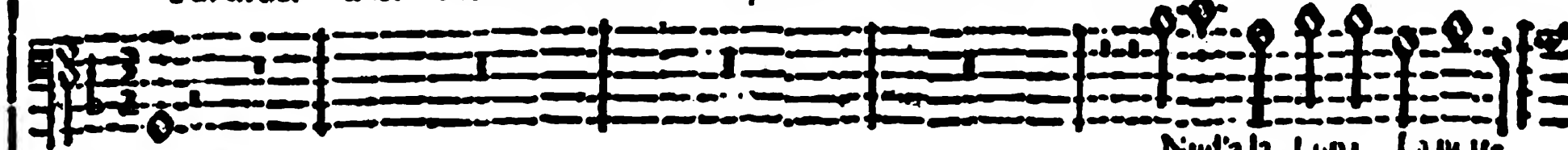
Qui mirati Sole Vostra cara Sole Più vaghe al di quel le Ond' a la Luna L'or
Poi di bei fiori per vostro noni Di questa manna il cri ne C'hor dei marini De'lorde



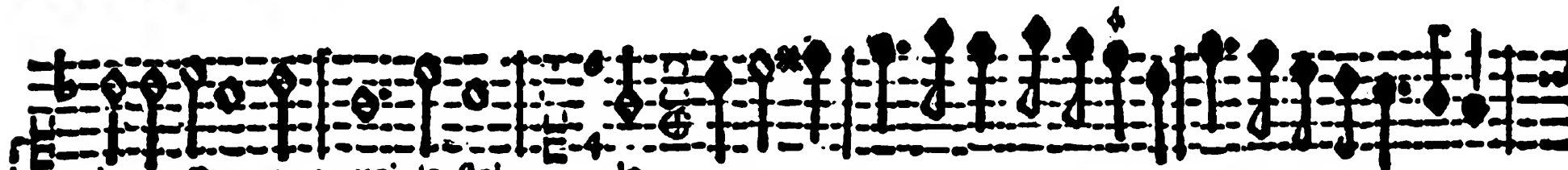
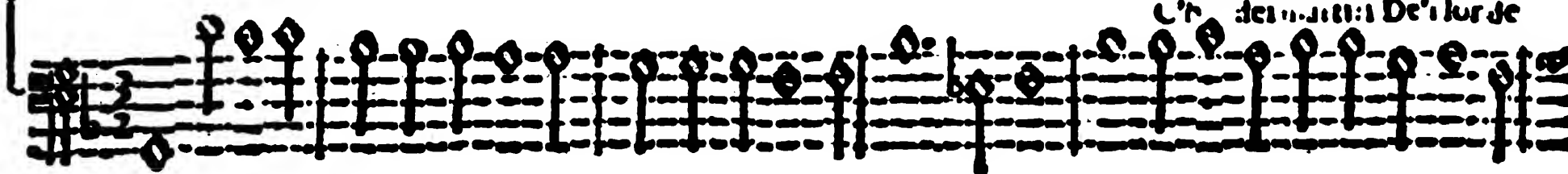
Qui mirati Sole Vostra cara Sole Più vaghe al di quel le Ond' a la Luna L'or
Poi di bei fiori per vostro noni Di questa manna il cri ne C'hor dei marini De'lorde



Qui mirati Sole Vostra cara Sole Più vaghe al di quel le Ond' a la Luna L'or
Poi di bei fiori per vostro noni Di questa manna il cri ne C'hor dei marini De'lorde



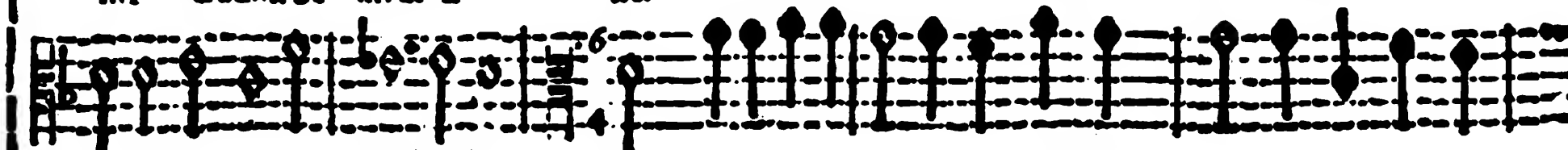
Nud' a la Luna L'or
C'hor dei marini De'lorde



bruna Danzano in ciel le stel le Ritornello
firi Gudon be all al fi ne



bruna Danzano in Ciel le stel le Ritornello
firi Gudon be all al fi ne



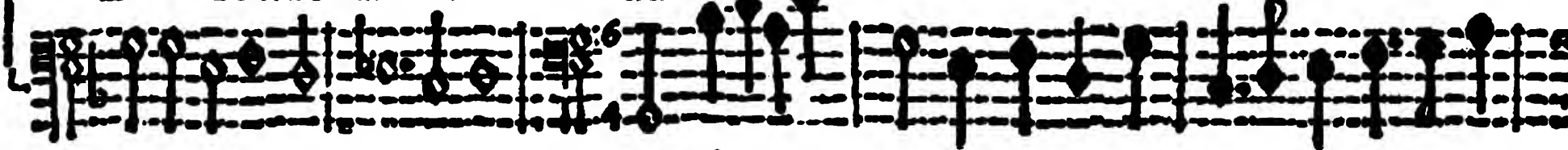
bruna Danzano in Ciel le stel le Ritornello
firi Gudon be all al fi ne



bruna Danzano in ciel le stel le Ritornello
firi Gudon be all al fi ne

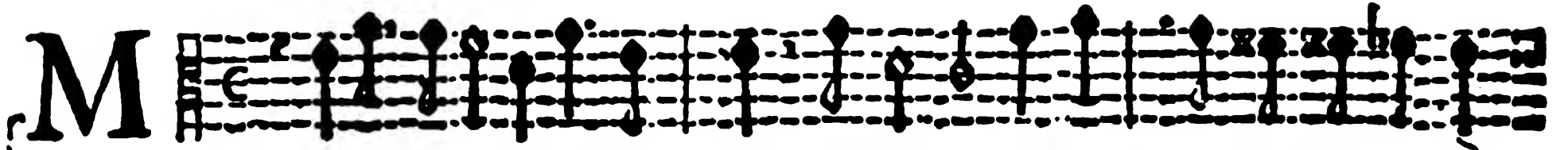


bruna Danzano in Ciel le stel le Ritornello
firi Gudon be all al fi ne

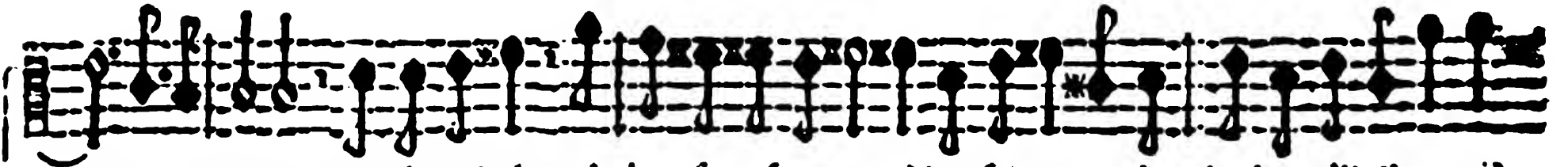
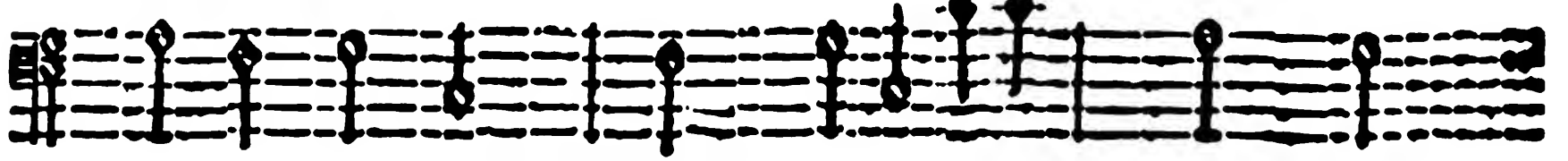


This page of musical notation consists of 12 staves. The notation is dense, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The staves are arranged in a single system. Key features include:

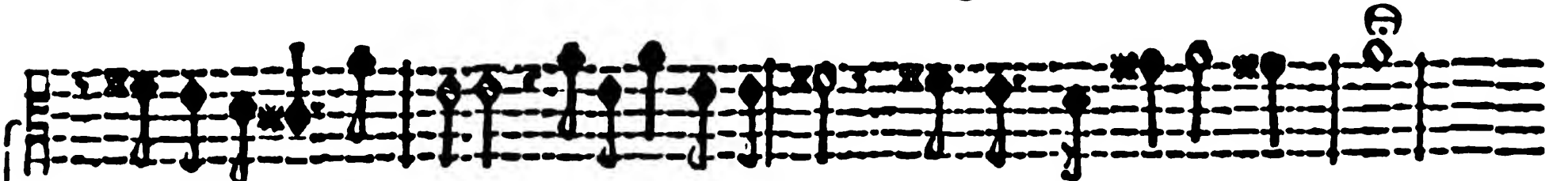
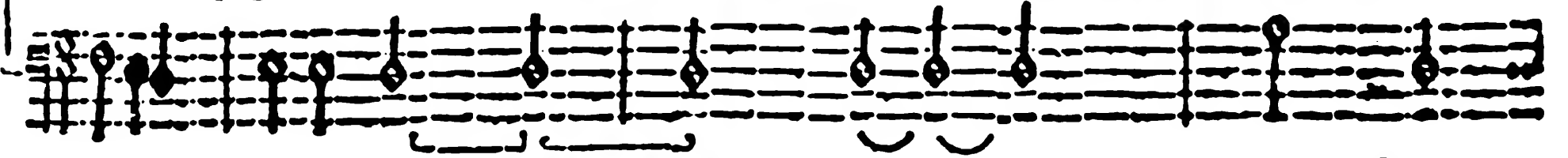
- A large bracket on the left side of the first six staves.
- Asterisks (*) placed below the first and second staves.
- Circled symbols (possibly 'C' or 'C#') placed below the seventh, eighth, ninth, tenth, and eleventh staves.
- A double bar line at the end of the twelfth staff.



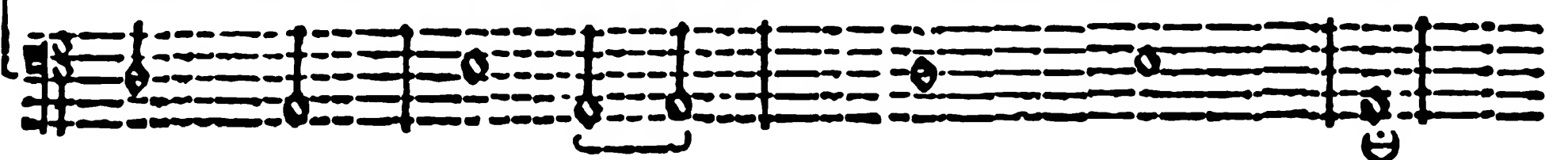
A tu gentil cantors'a tuoi lamenti Già fetti lagrimas que-



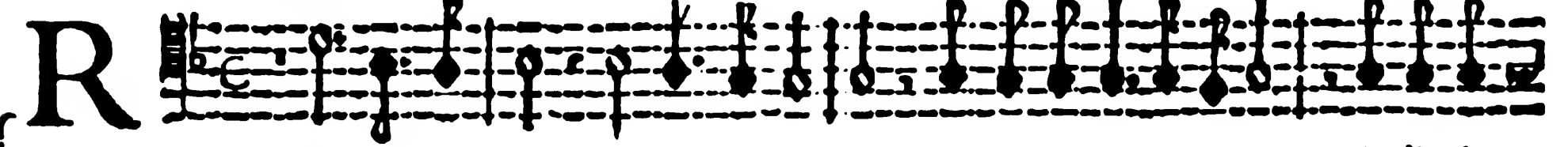
ste campagne Perch'hora la tuon de la famosa cetra Non far reco gio ir le valli e i poggi?



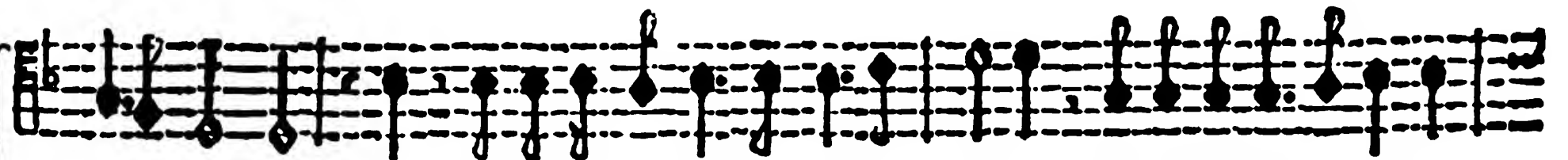
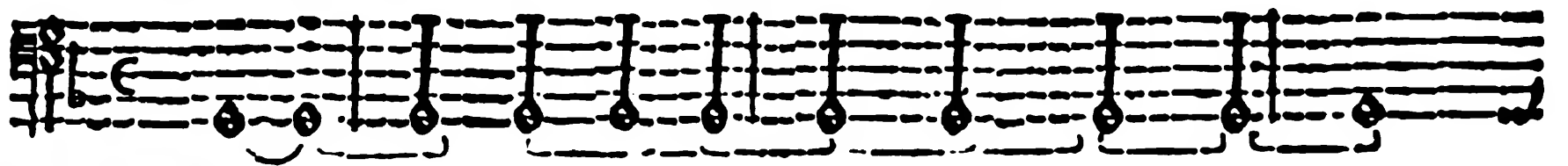
Sia testimon del core Qualche lieta canzon che detti Amo re.



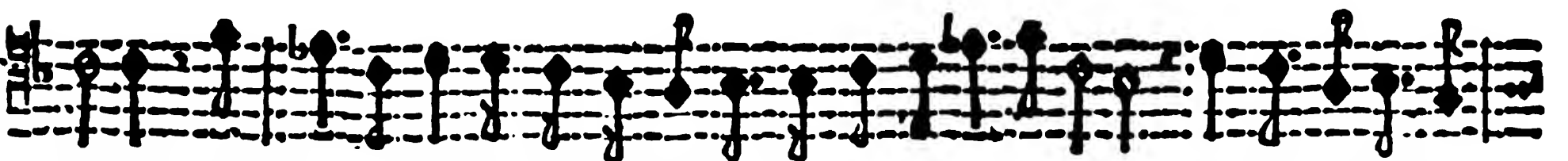
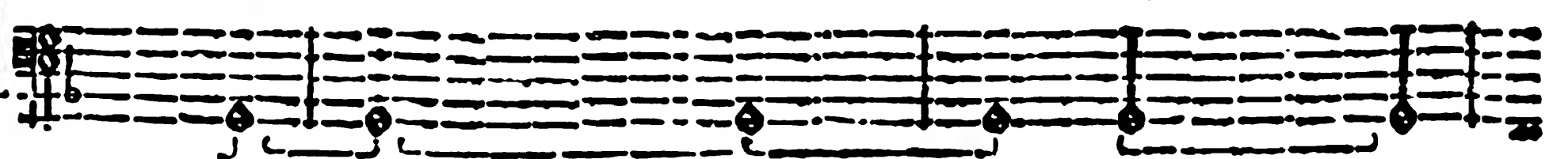
ORFEO.



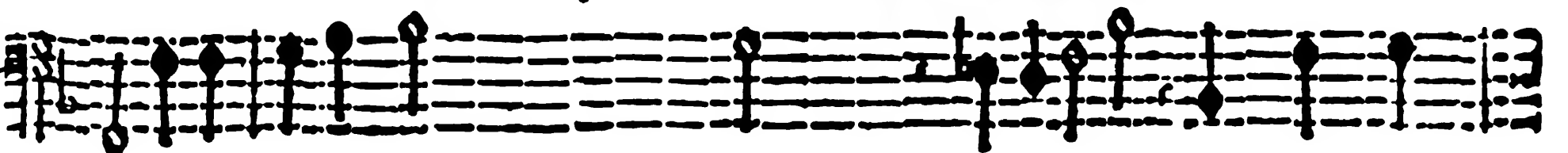
Osa del ciel vita del mondo e degna Prole di lui che l'uni-



verso affrena Sol che tutto circondi e'l tutto miri Dagli stellanti giri



Dimmi vedestù mai Di me più lieto e fortunato Amante Fu ben se ice il



giorno Mio ben che pria ti vidi E più felice l'ora che perde sospirai Poi ch'al mio sospi-

rar tu sospirasti Felicissimo il punto che la candida mano Pegno di pura fede a

me porgete Se tanti cori haueffi Quàt'occhi ha' lei: eterno e quãte chiome Hà questi colla-

meni il veidemaggio Tutticolista ueno e traboccanti Di que' piacerch'oggi mi fa contento.

EVRIDICE

Non dirò qual sia Neltun gioir Orfeo la gioia mia Che nõ ho meco il core Ma

teco stassi in: cõpagnia d'amore Chiedilo d'ique ò lui s'intèder brami Quãto lieta gioisca e quãto t'ami

Lasciate i monti Lasciate i son ti Nin se rezzo see

Lasciate i monti Lasciate i son ti Nin se vezz

Lasciate. Nin se vez zose e

Lasciate.

Lasciate.

Lasciate.

lie te E in questi prati A' ballivsa ti Va go il bel pie ren-

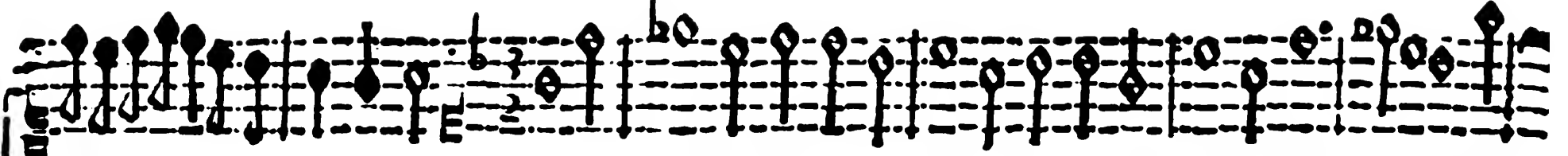
zo se lie te E in questi prati A' ballivsa ti Va go il bel

liete vez zose lie te Vago il bel pie ren-

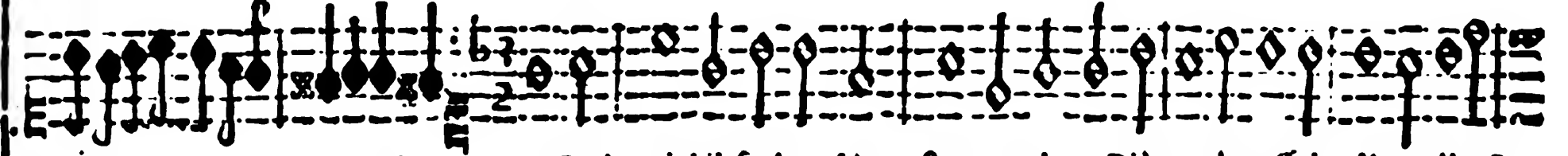
Ninfe vez zose liete

zose lie te Vago il bel

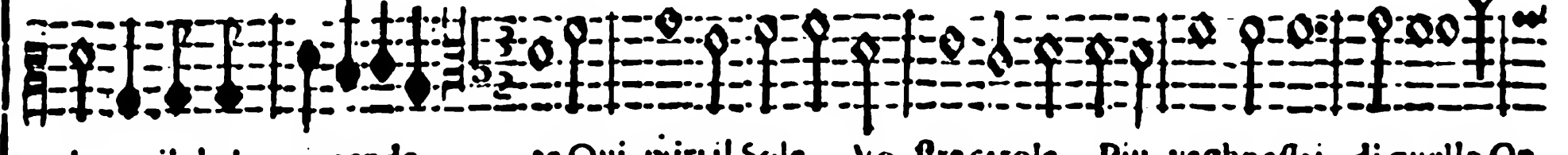
zose lie te Vago il bel



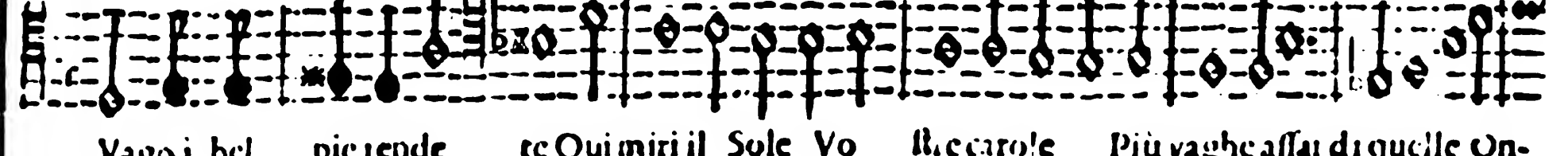
de te Qui miri il Sole vo stre carole più vaghe assai di quelle On



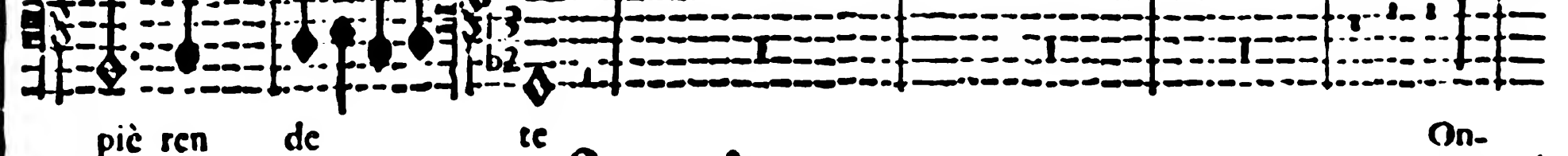
pie rende te Qui miri il Sole Vo stre carole Più vaghe assai di quelle On-



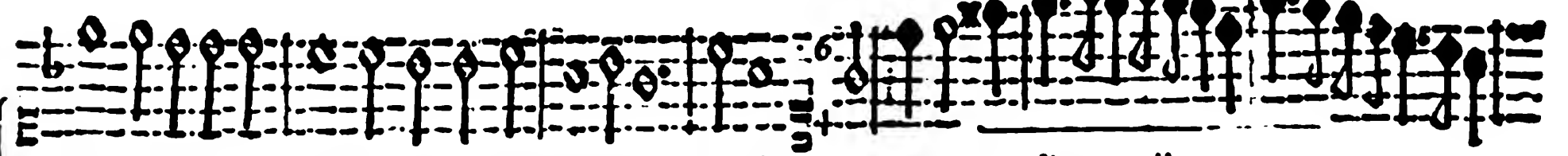
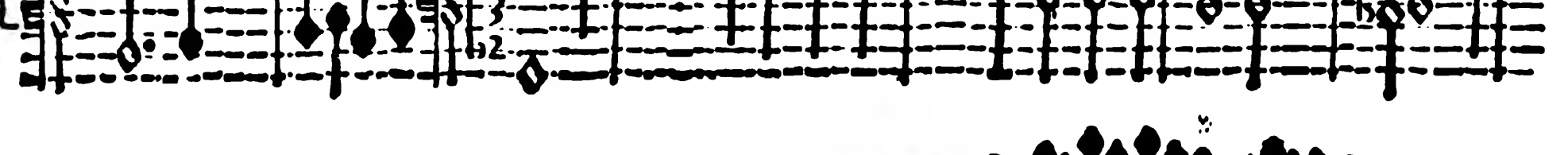
dete il bel pierende te Qui miri il Sole Vo stre carole Piu vaghe assai di quelle On



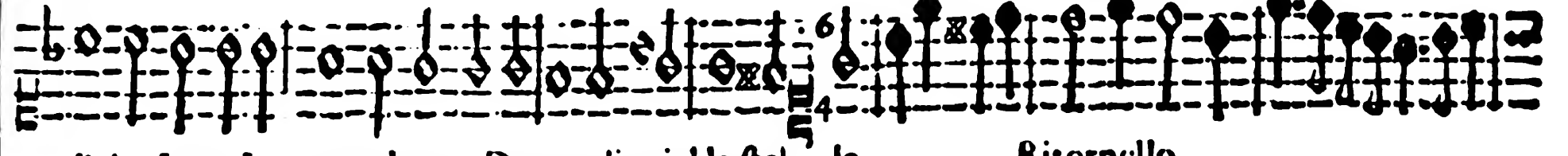
Vago i bel pierende te Qui miri il Sole Vo stre carole Più vaghe assai di quelle On-



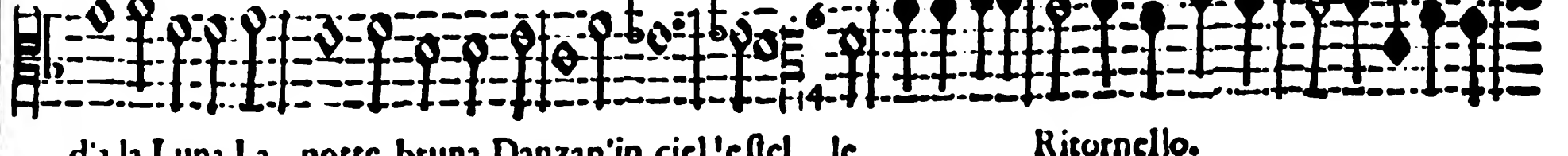
piè ren de te On-



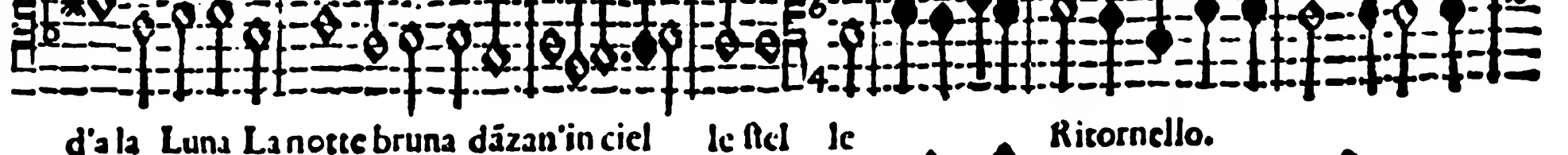
d'a la Luna La notte bruna Danzan' in ciel le stel le Ritornello.



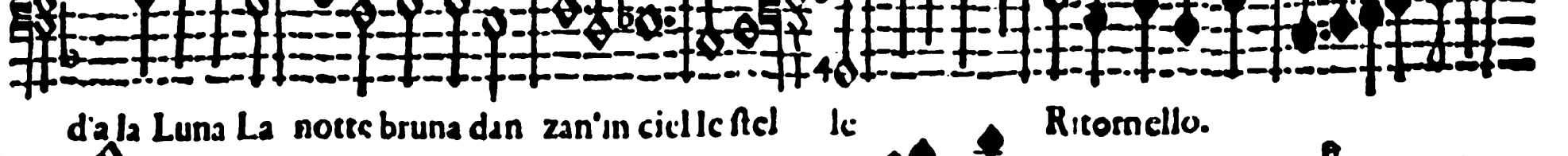
d'a la Luna La notte bruna Dan zan' in ciel le stel le Ritornello.



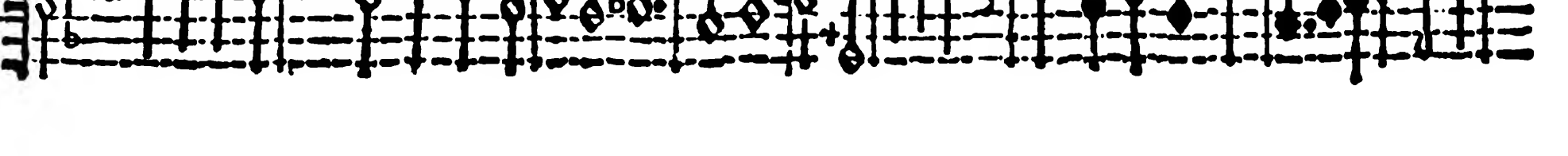
d'a la Luna La notte bruna Danzan' in ciel le stel le Ritornello.



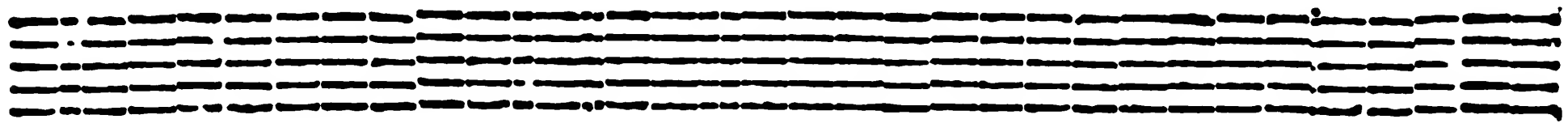
d'a la Luna La notte bruna dāzan' in ciel le stel le Ritornello.



d'a la Luna La notte bruna dan zan' in ciel le stel le Ritornello.



Six staves of musical notation, likely for a vocal or instrumental part. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes marked with a double sharp symbol (x).



CHORO

Five staves of musical notation with lyrics for a chorus. Each staff begins with a large 'V' and contains a line of music followed by its corresponding lyrics.

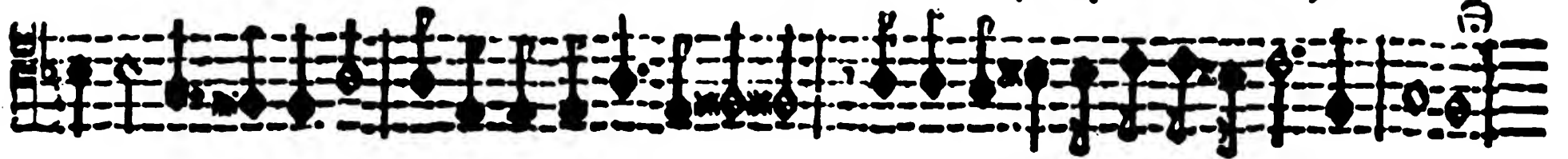
Ieni Imeneo deh vieni E la tua face ardente Sia quasi vn Sol na sc̄te Ch'aport'a quest'a

Ieni Imeneo deh vieni E la tua face ardente Sia quasi vn sol nascente Ch'apport'a

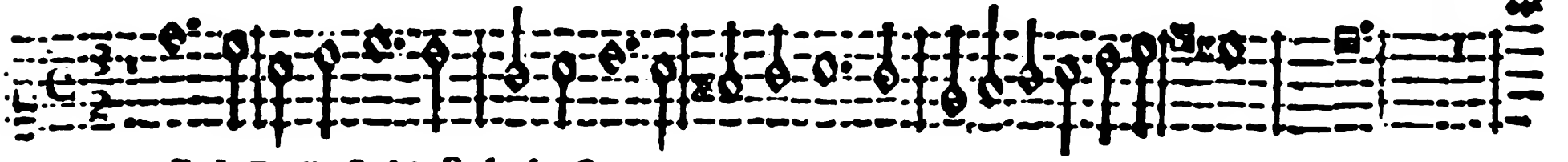
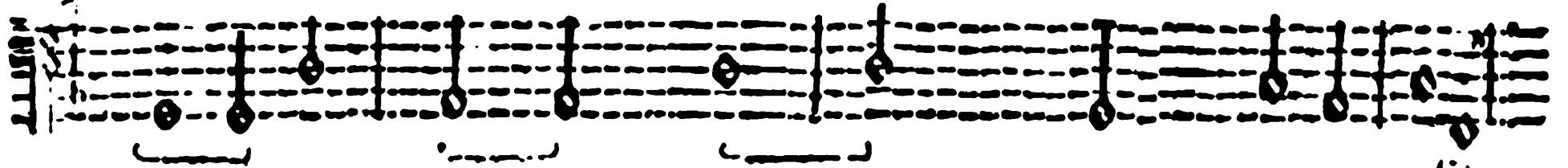
Ieni Imeneo deh vieni E la tua face ardente Sia quasi vn sol nascente Ch'apportia.

Ieni Imeneo deh vieni E la tua face ardente Sia quasi vn sol nascente Ch'apportia

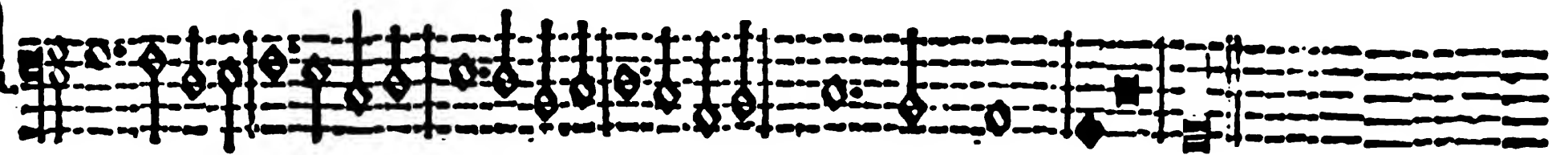
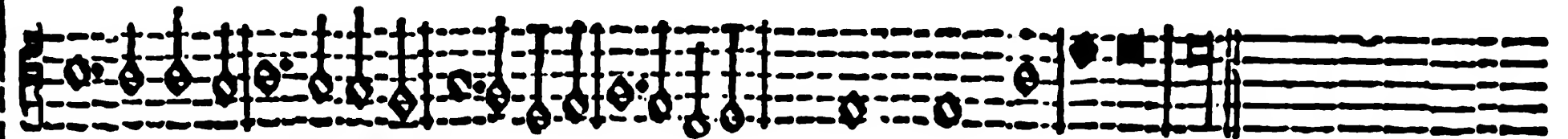
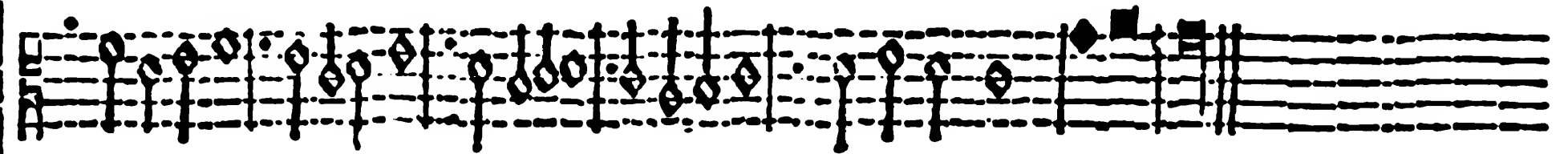
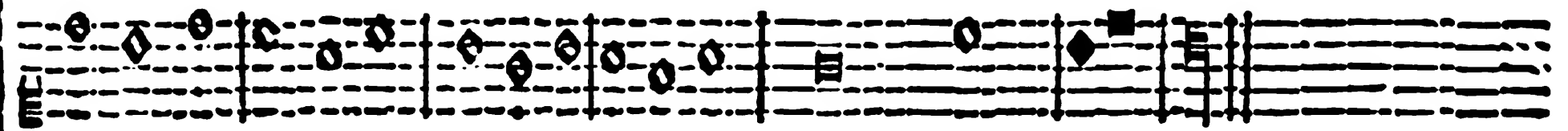
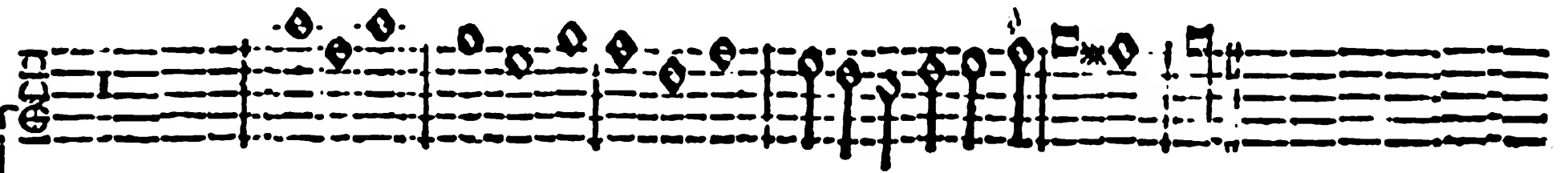
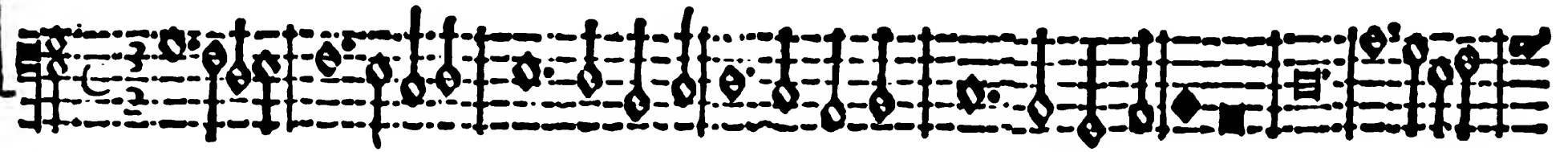
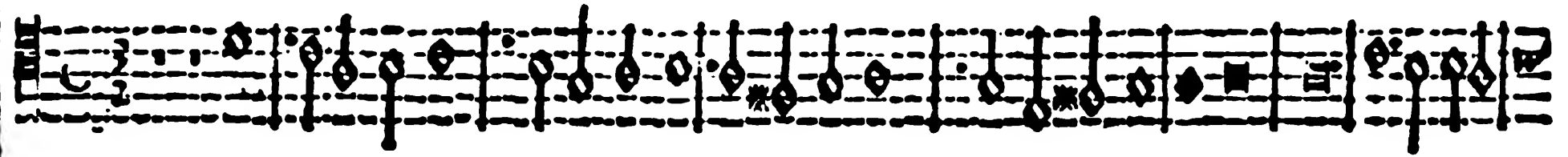
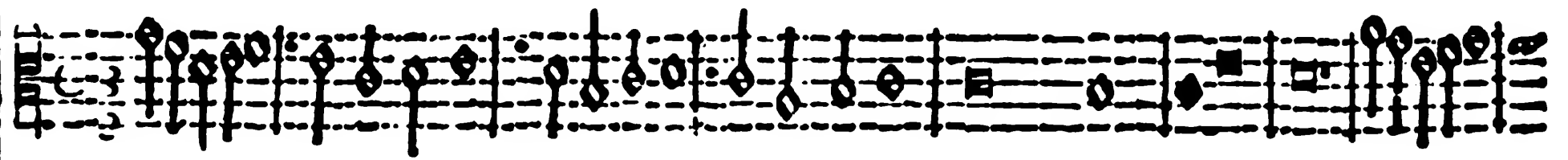
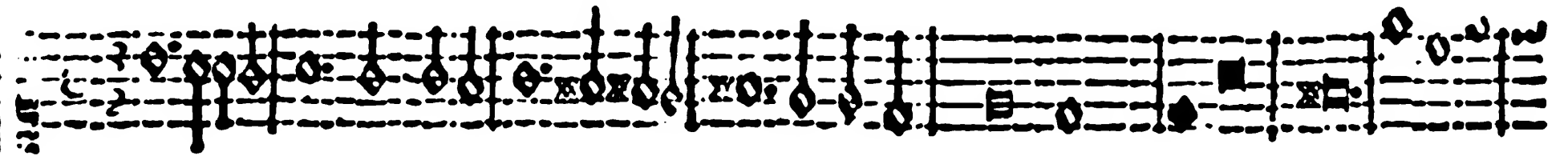
Ieni Imeneo deh vieni E la tua face ardente Sia quasi un sol nascente Ch'apportia
L'Urfeo del Monte verde. D



paffi A pregar lui ne la cui destra il mondo che lungamen te il noftro ben con ferui



RITORNELLO.



A musical staff with a vocal line and piano accompaniment. The vocal line begins with a large 'A' and contains the lyrics: 'Lcu non sia che disperato in preda !Si donial duol benche tal-

Lcu non sia che disperato in preda !Si donial duol benche tal-

A musical staff with a vocal line and piano accompaniment. The vocal line begins with a large 'A' and contains the lyrics: 'Lcu non sia che disperato in preda Si donial duol bēche tal'hor ſi af-

Lcu non sia che disperato in preda Si donial duol bēche tal'hor ſi af-

A musical staff with piano accompaniment.

Empty musical staff.

A musical staff with a vocal line and piano accompaniment. The vocal line contains the lyrics: 'l'hor ſi al fa glia Poſſente ſi che noſtra vita infor

l'hor ſi al fa glia Poſſente ſi che noſtra vita infor

A musical staff with a vocal line and piano accompaniment. The vocal line contains the lyrics: 'fa glia Poſſente ſi che noſtra vita in for-

fa glia Poſſente ſi che noſtra vita in for-

A musical staff with piano accompaniment.

Empty musical staff.

A musical staff with a vocal line and piano accompaniment. The vocal line contains the lyrics: 'fa Poſſente ſi Poſſente ſi che noſtra vita infor

fa Poſſente ſi Poſſente ſi che noſtra vita infor

A musical staff with a vocal line and piano accompaniment. The vocal line contains the lyrics: 'fa Poſſente ſi che noſtra vita infor

fa Poſſente ſi che noſtra vita infor

A musical staff with piano accompaniment.

Empty musical staff.

The first musical staff contains a series of notes and rests, starting with a treble clef and a 3/2 time signature. The notes are mostly quarter and eighth notes, with some rests.

RITORNELLO.

The second musical staff continues the melody from the first staff, featuring similar rhythmic patterns and note values.

The third musical staff shows a continuation of the musical piece, with notes and rests arranged in a similar fashion to the previous staves.

The fourth musical staff continues the musical notation, maintaining the 3/2 time signature and melodic structure.

The fifth musical staff is the final staff of the first system, ending with a double bar line.

A set of five empty musical staves, likely representing a section of the score that is not present in this image.

The seventh musical staff begins a new section of the score, starting with a treble clef and a 3/2 time signature.

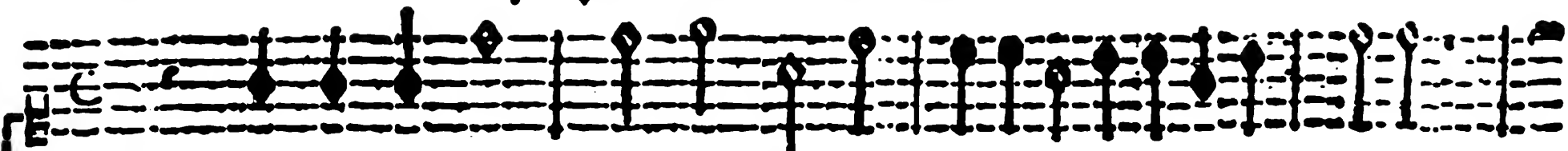
The eighth musical staff continues the new section, showing a melodic line with various note values.

The ninth musical staff continues the musical notation, featuring a mix of note values and rests.

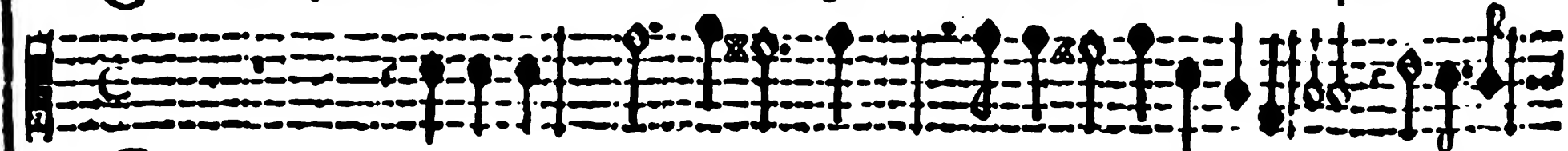
The tenth musical staff continues the musical piece, showing a continuation of the melodic and rhythmic patterns.

The eleventh musical staff continues the musical notation, ending with a double bar line.

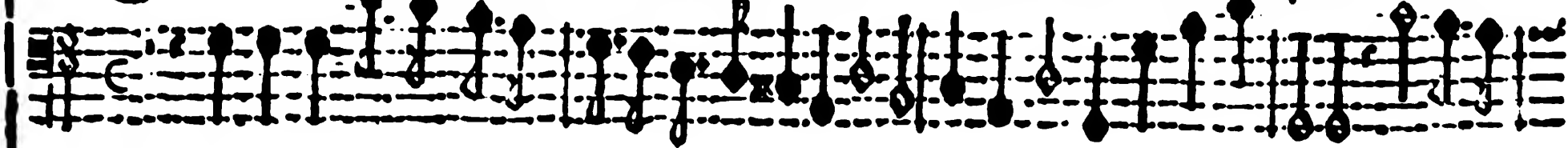
A set of five empty musical staves, likely representing a section of the score that is not present in this image.



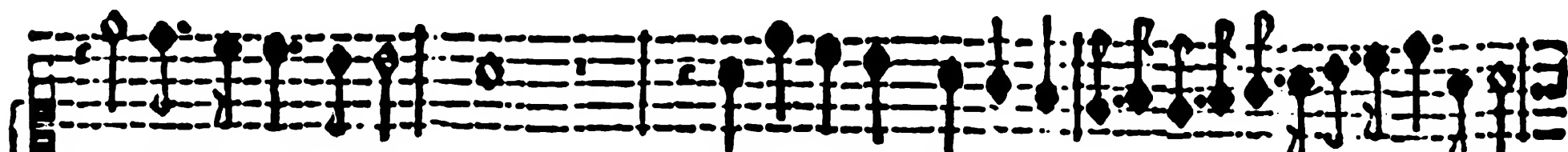
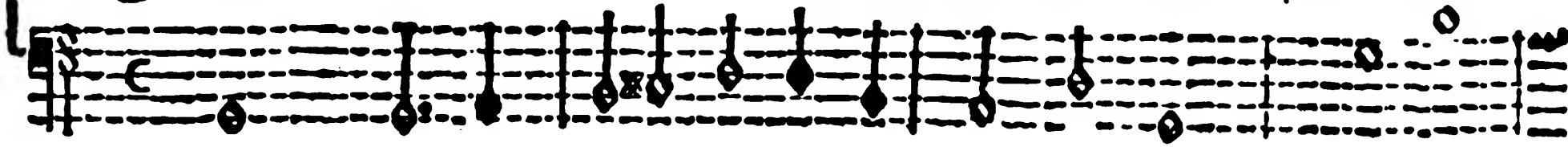
C He poi che nem bo rio gra uido il seno D'attr' em pella



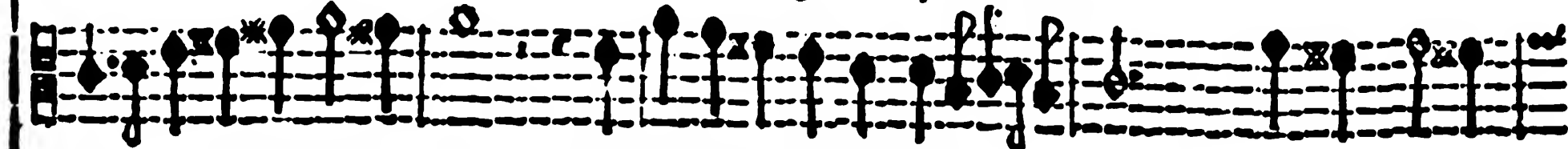
C He poi che uen bo rio gra uido il seno D'atr' e' pella inorri



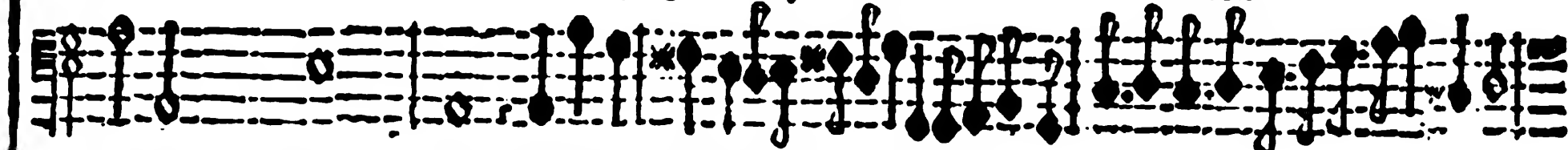
C He poi che nem bo rio gra uido il seno D'atra tem pella inorri



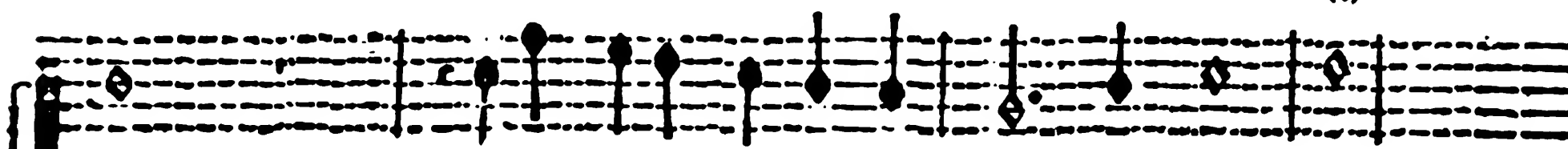
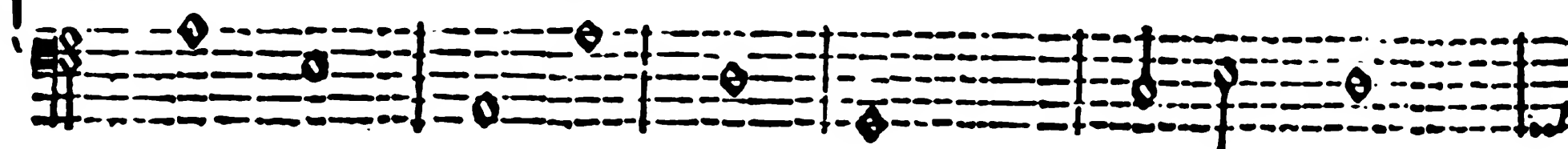
inorridito ha il mon do Dispiega il Sol più chiaro i rai lucen-



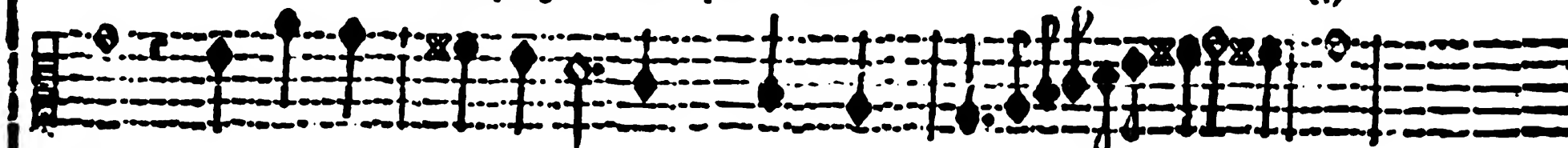
di to ha il mon do Dispiega il Sol più chiaro i rai Incen-



dito ha il mon do Dispiega il Sol più chia ro i rai lucen-



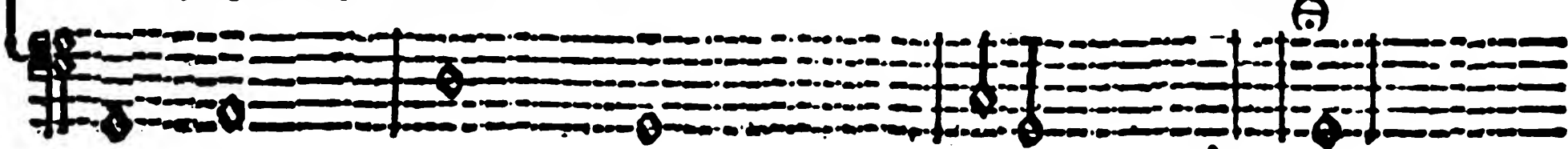
ti Dispiega il Sol più chiaro i rai lucen

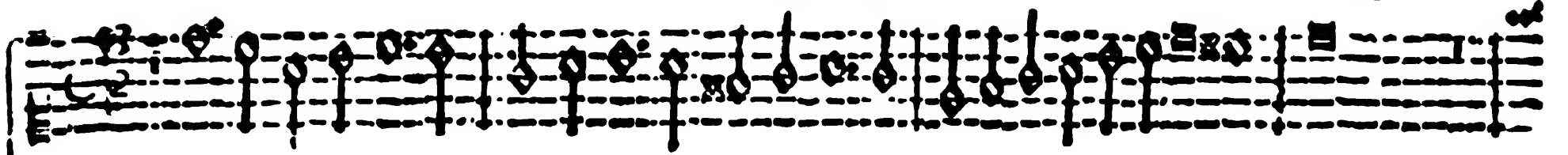


ti Dispiega il Sol più chiaro i rai lu cen ti.

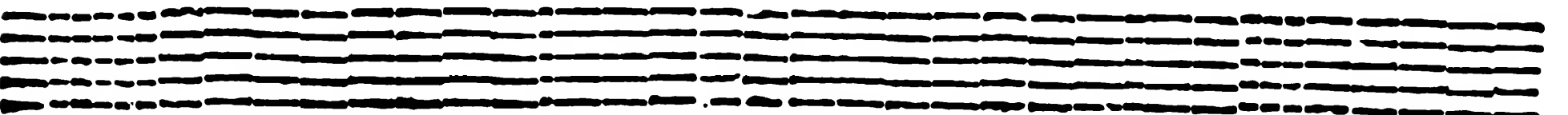
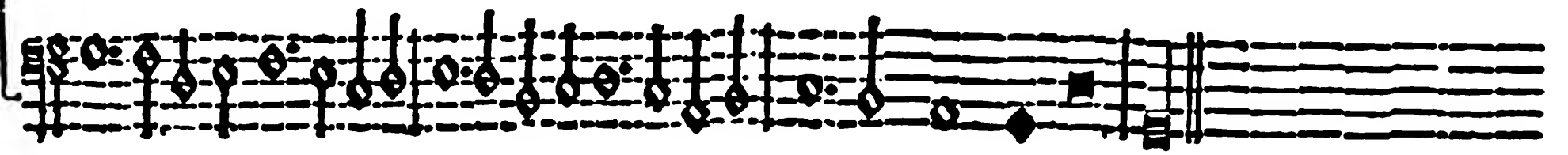
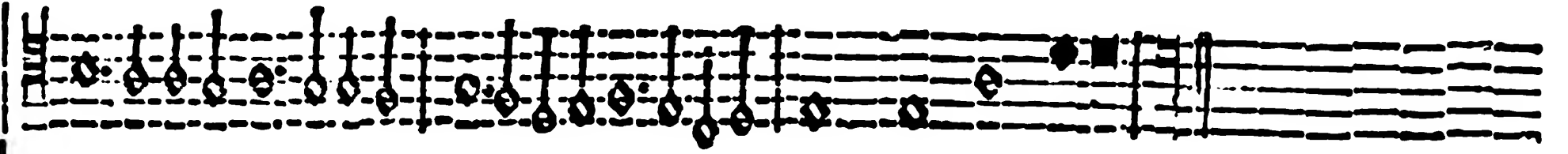
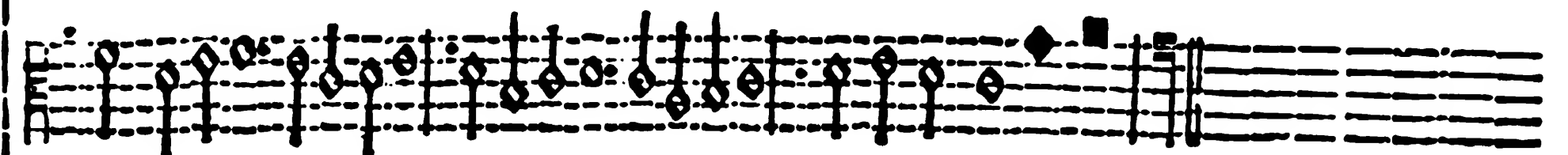
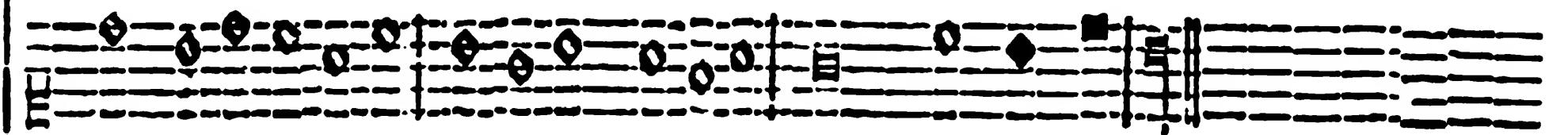
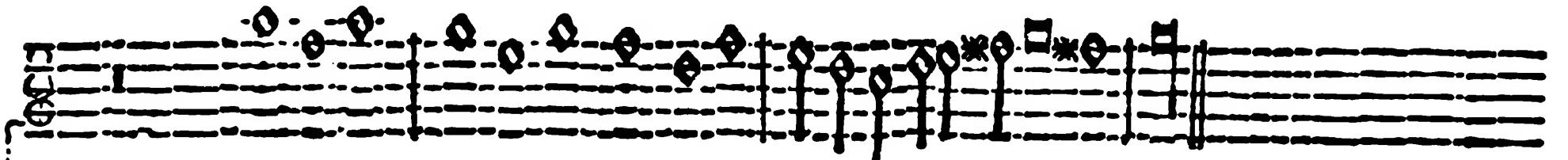
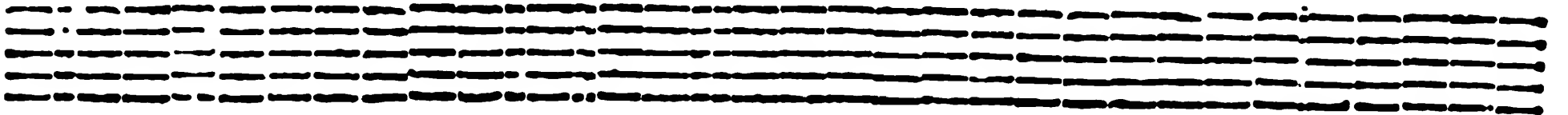
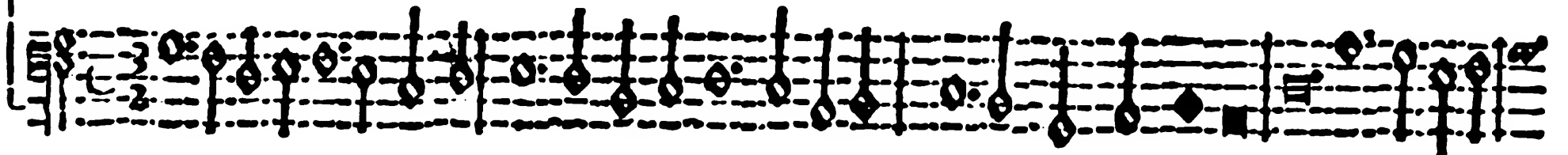
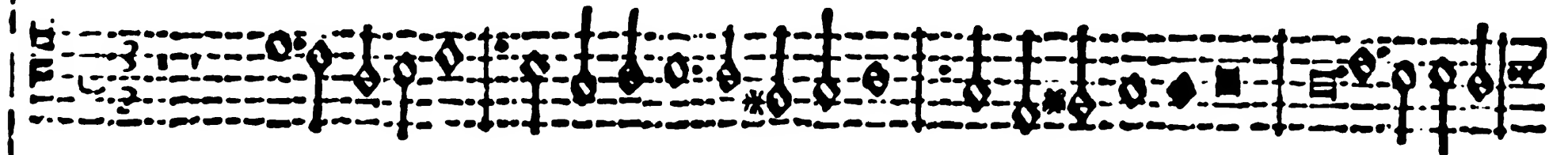
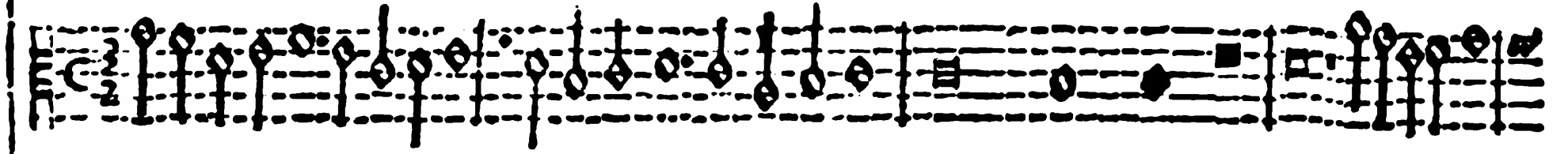
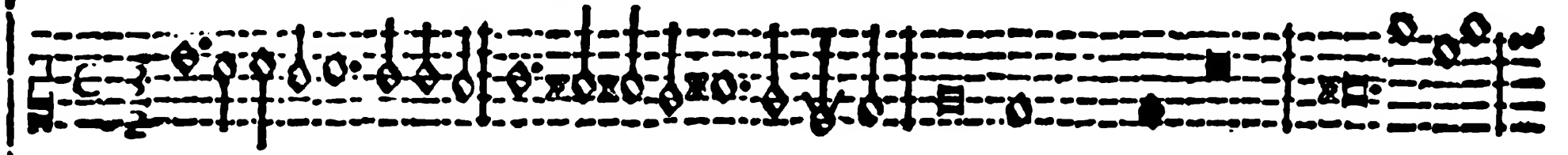


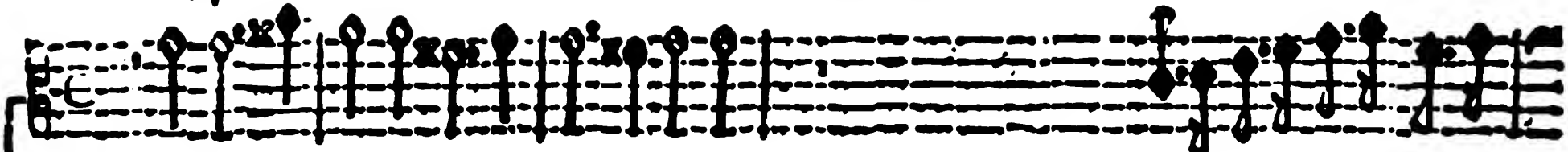
ti Dispieg' il Sol più chiaro i rai lucen ti.





RITORNELLO.





E

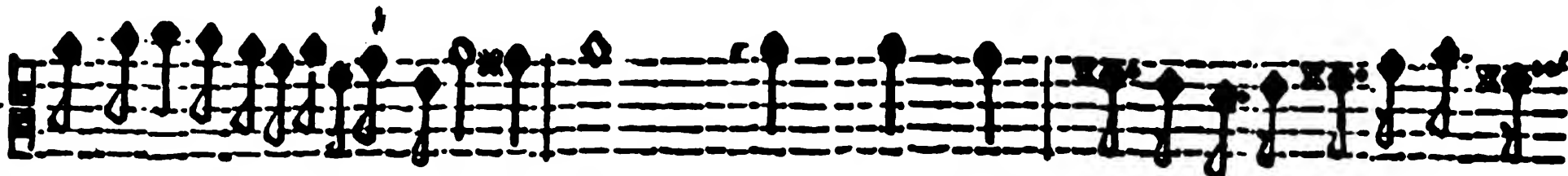
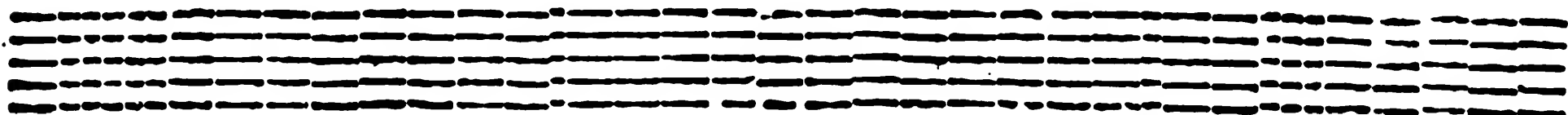
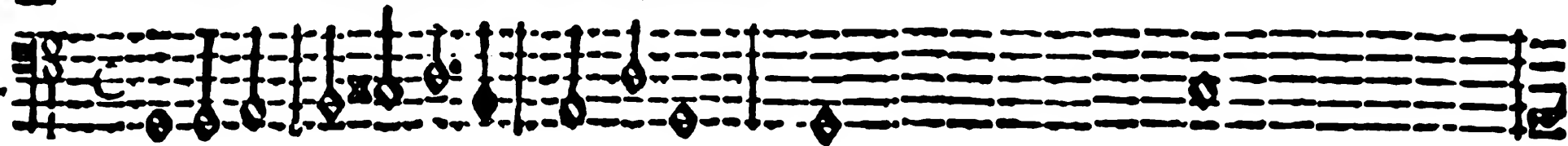
Dopò l'aspro gel del Verno ignudo

Vc.

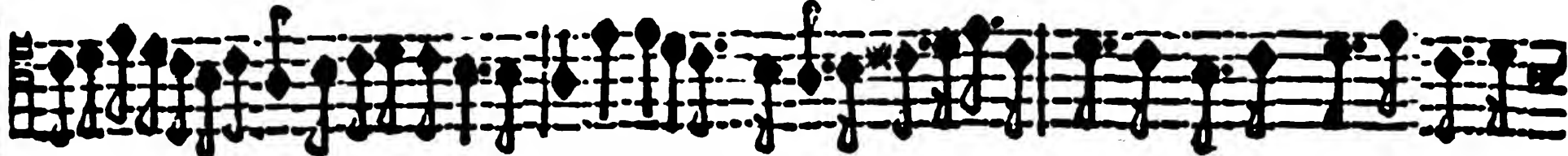


E

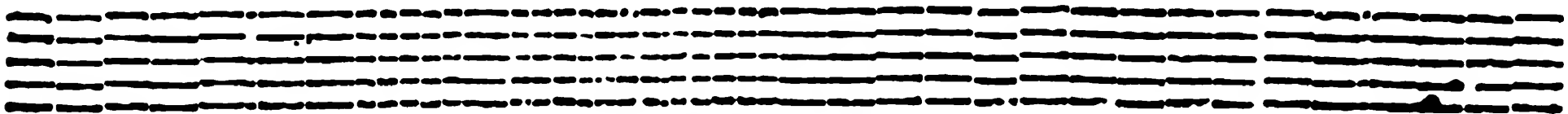
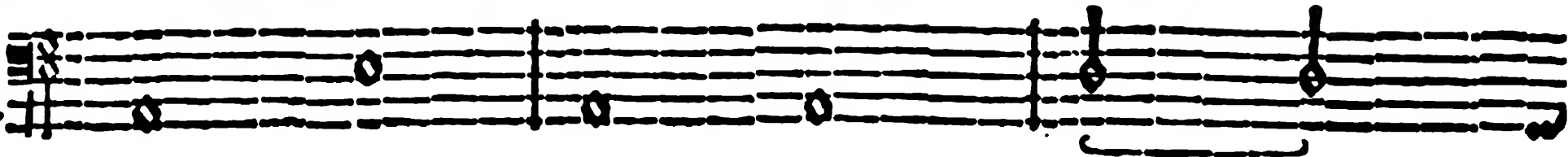
Dopò l'aspro gel del Verno ignudo Vc.



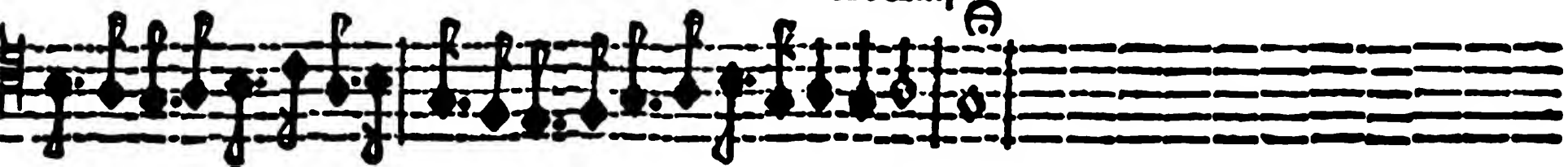
ste di fior la pri ma ue-



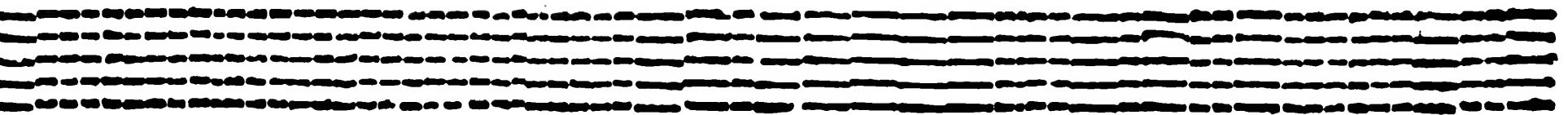
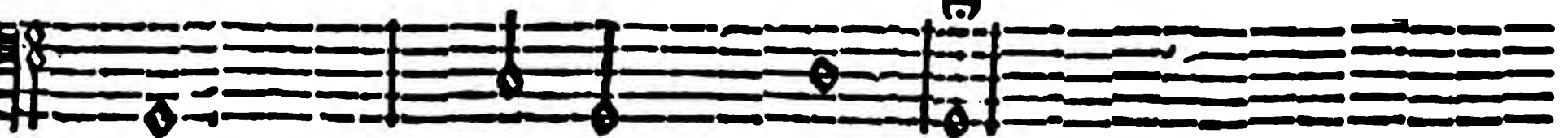
ste di fior la primaue-

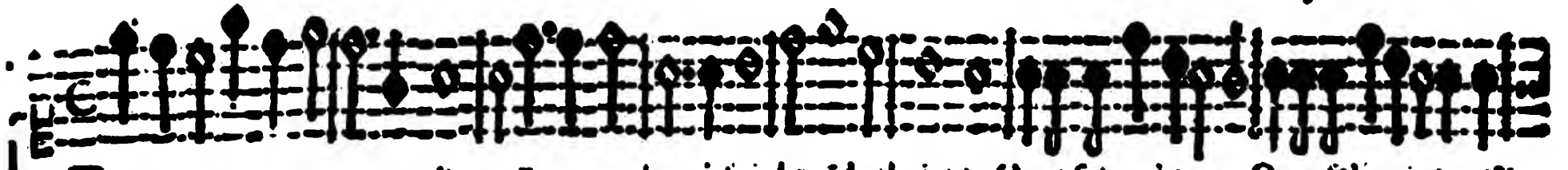


ra i campi.



ra i campi.





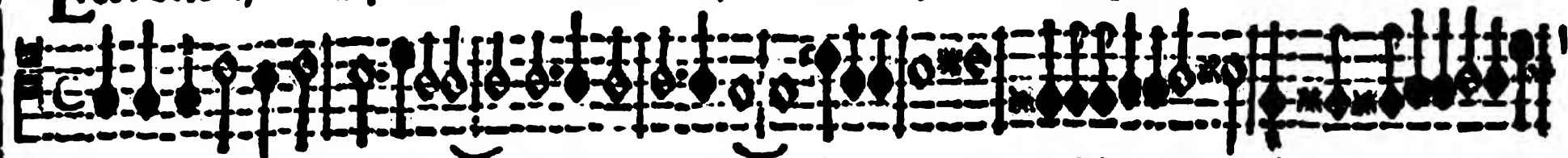
Ecco Orfeo) cui pur dianzi Furon ci b) i sospir beuà da il pianto Oggi felice è tanto Oggi felice è tanto Che



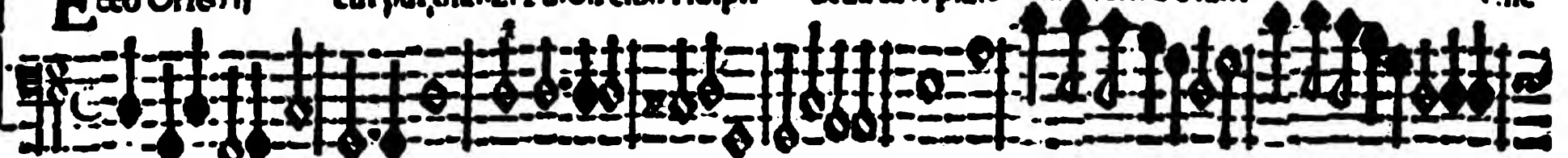
Ecco Orfeo) cui pur dianzi Furon ci b) i sospir beuà d' il pianto w Oggi felice è tanto Che



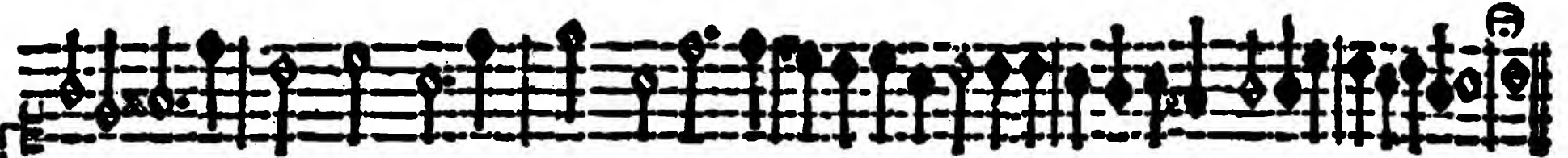
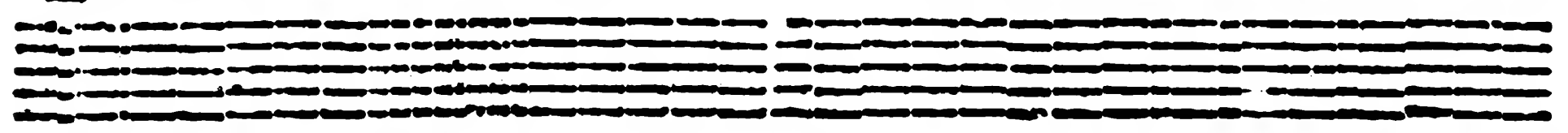
Ecco Orfeo) cui pur dianzi Furon ci b) i sospir beuà da il pianto Oggi felice è tanto



Ecco Orfeo) cui pur dianzi Furon ci b) i sospir beuà da il pianto Oggi felice è tanto Che



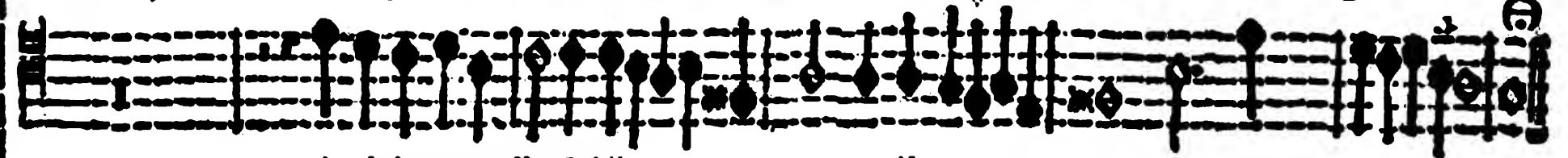
Ecco Orfeo) cui pur dianzi Furon ci b) i sospir beuà d' il pianto Oggi felice è tanto Oggi felice è tanto Che



nulla è più Che nulla è più Che nulla è più che da bramar gl'auazi che da bramar gl'auazi ij



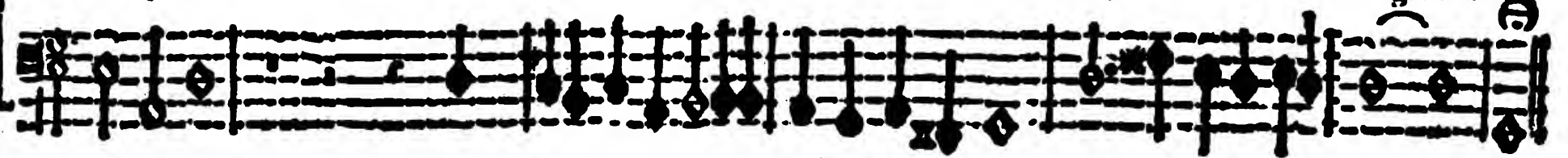
nulla è più che da bramar gl'auazi ij che da bramar che da bramar gl'auanzi gli auanzi



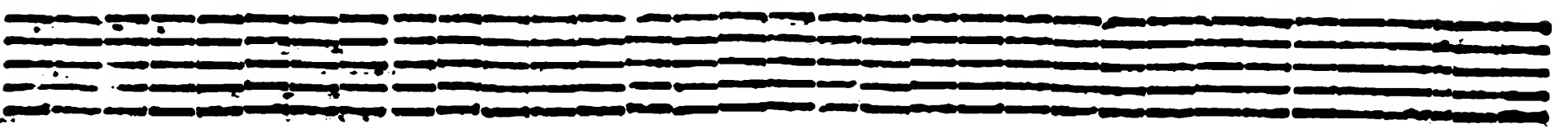
che da bramar gl'auanzi ij ij ij

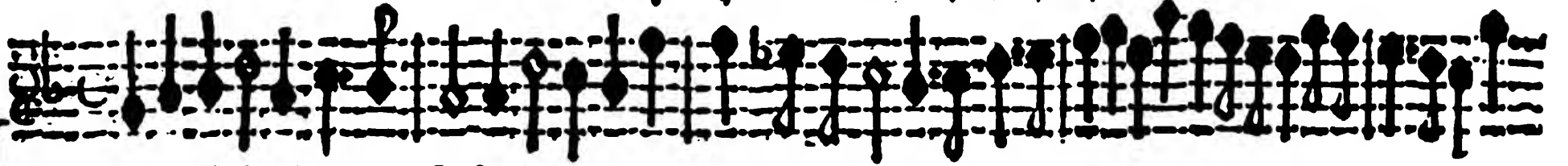


nulla è più ij che da bramar gl'auanzi ij ij gli auanzi

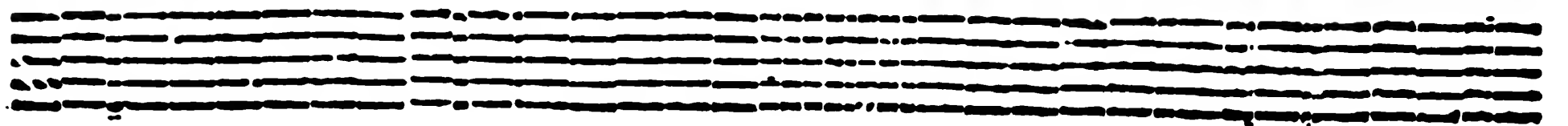
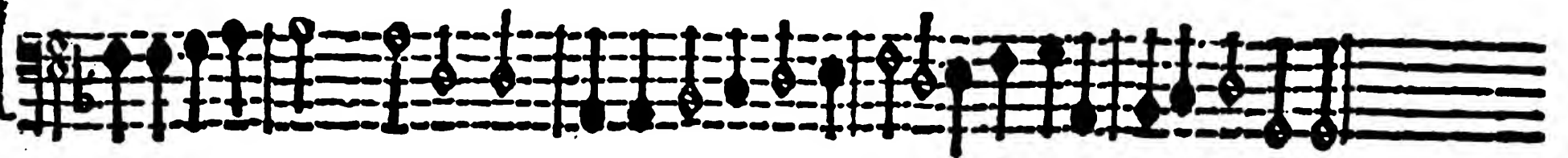
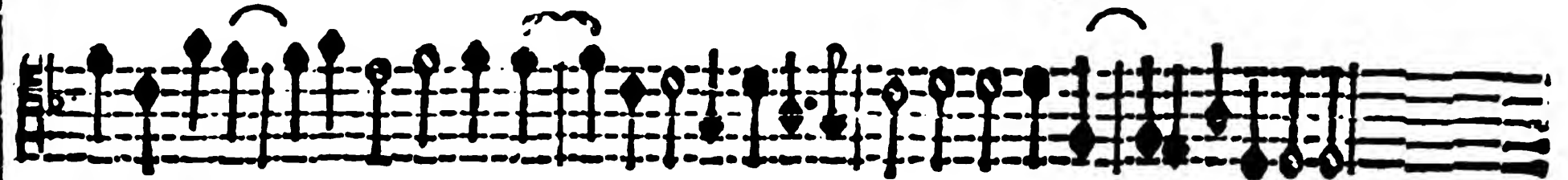
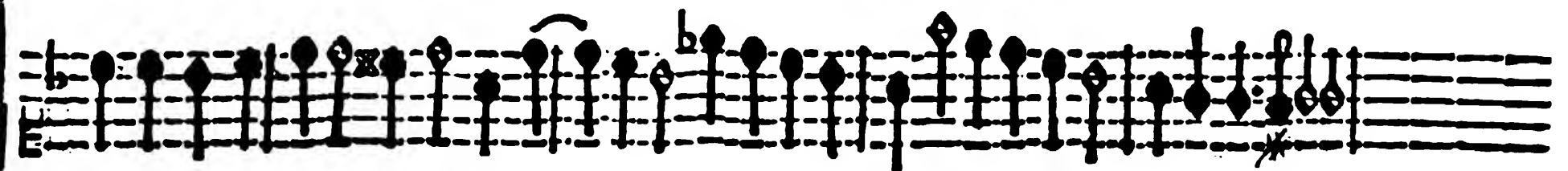
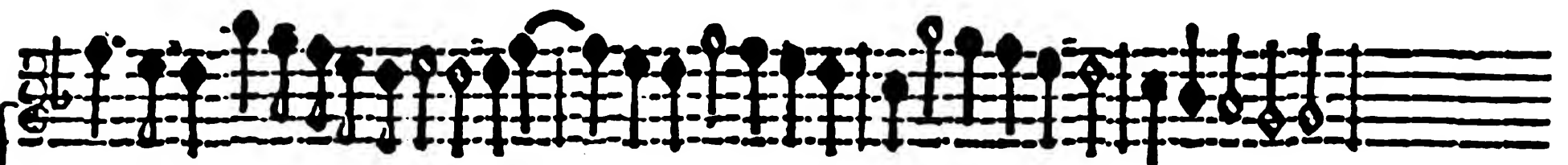
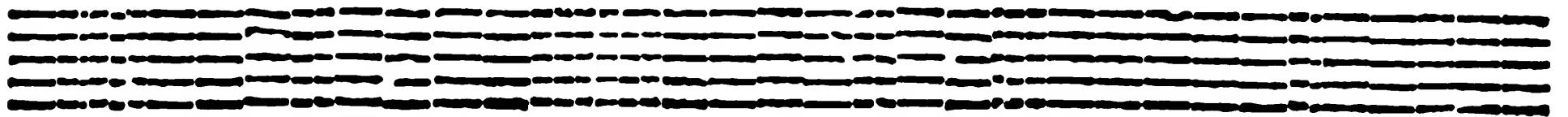
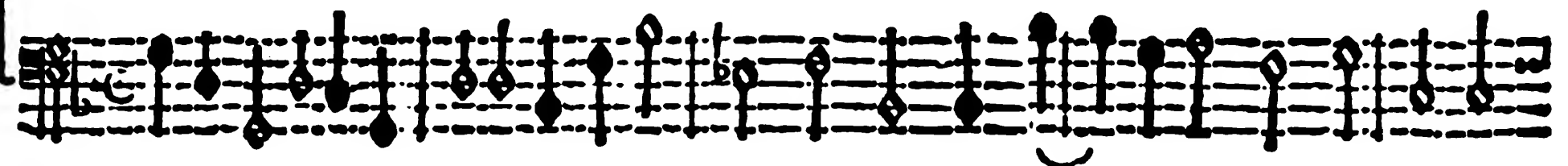
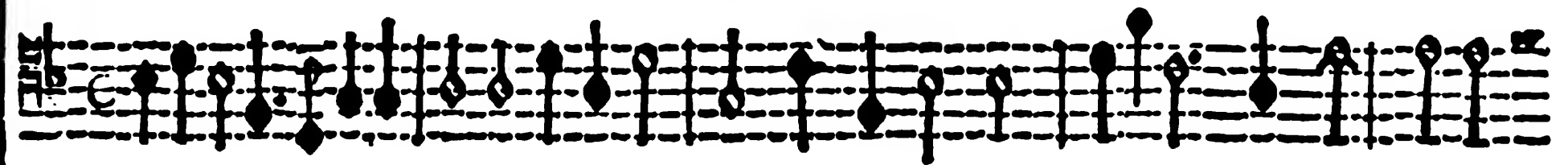
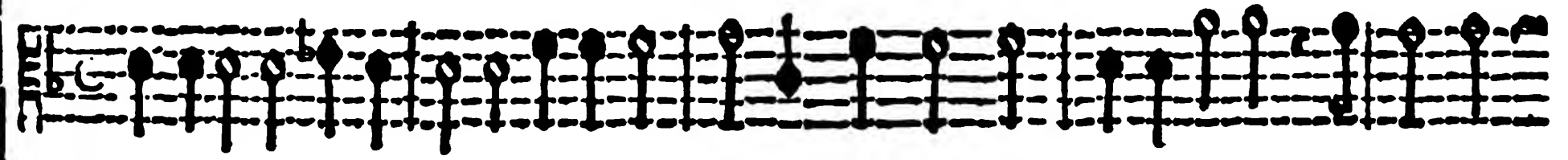


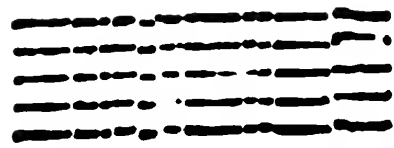
nulla è più che da bramar gl'auanzi che da bramar gl'auanzi ij



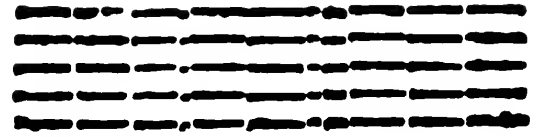


SINFONIA.

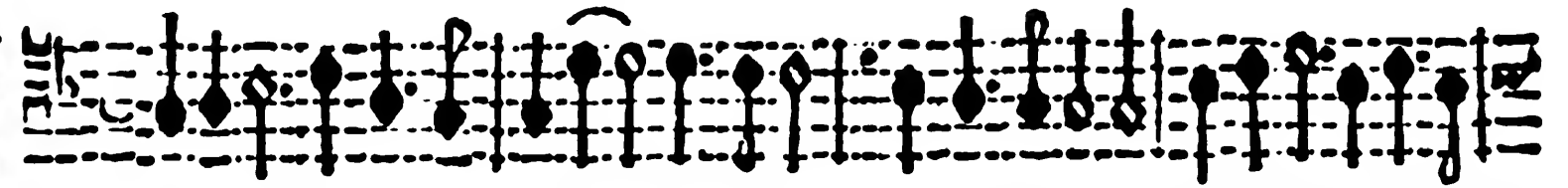




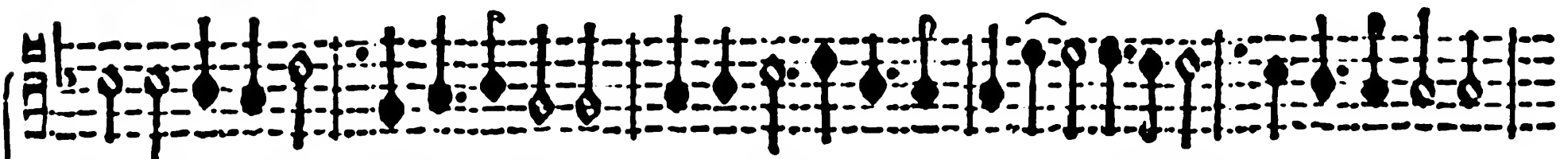
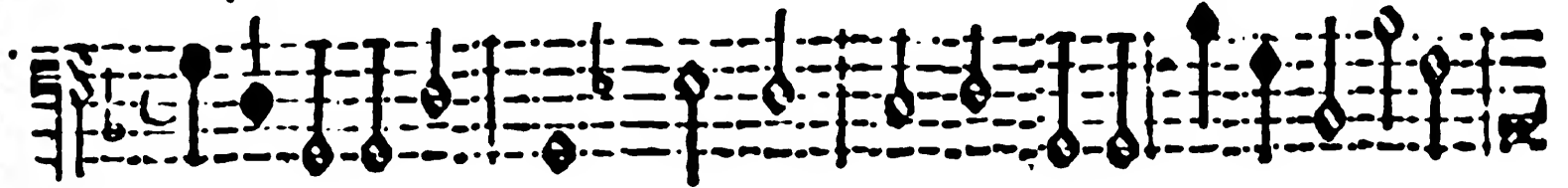
ATTO SECONDO



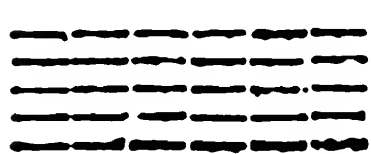
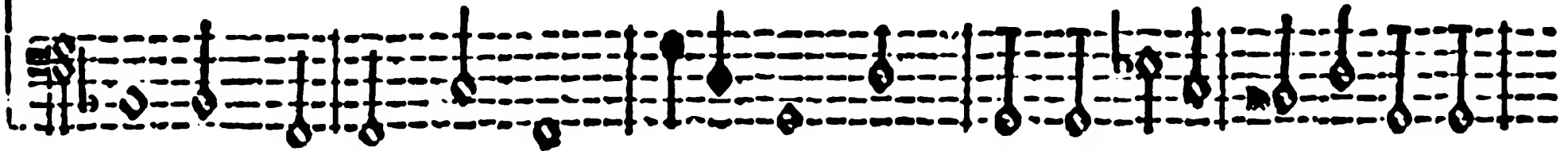
O R F E O.



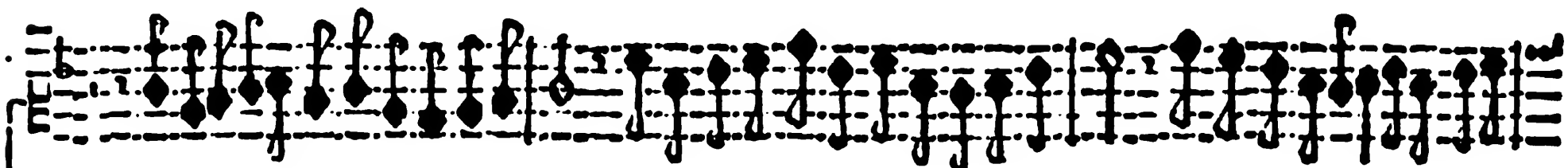
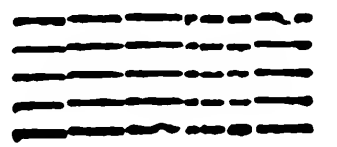
Ecco purch'a voi ritorno Care sel ue e piaggie amate Da quel sol fatte be-



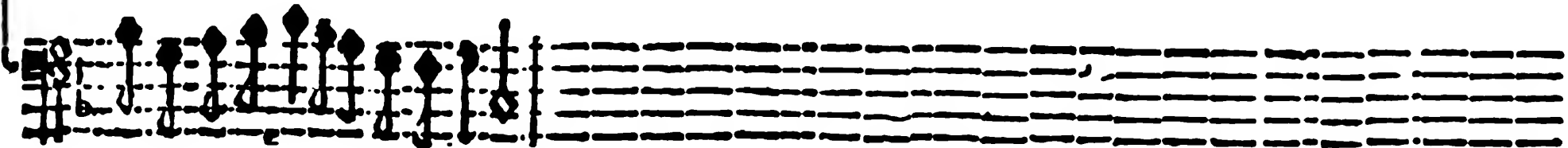
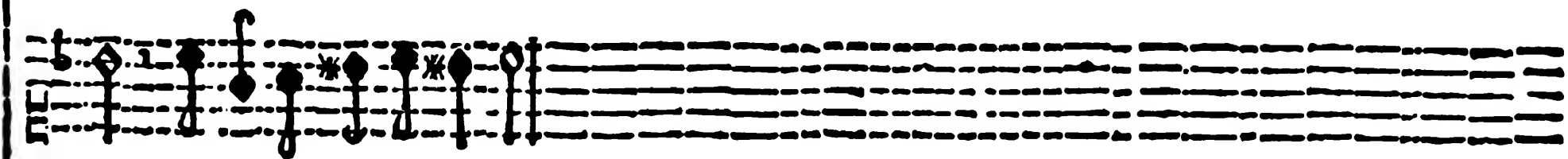
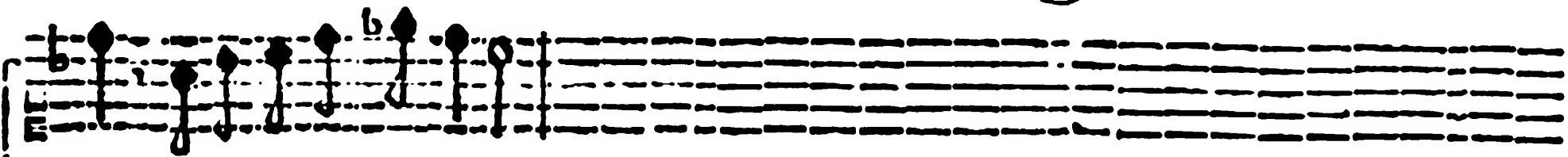
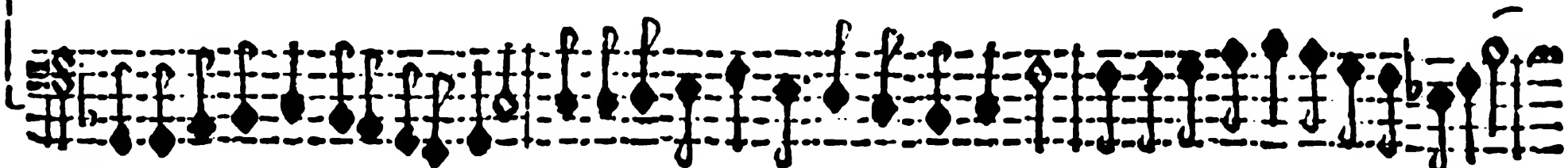
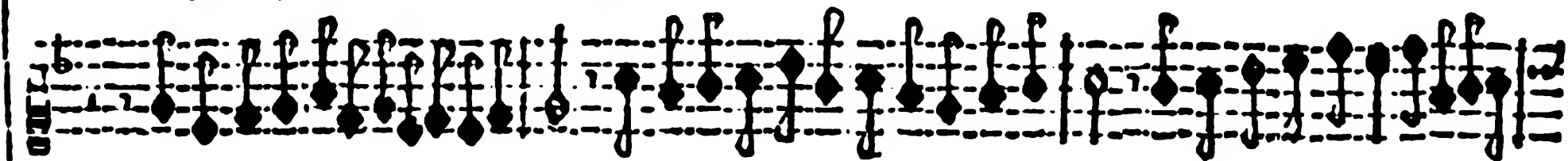
ate Percui sol mie nott'hà giorno Ecco purch'a voi ritorno Ecco purch'a voi ritorno



Questo Ritornello fu suonato di dentro da vn Clauicembano, duoi
Chitaroni, & duoi Violini piccioli alla Francese.



R I T O R N E L L O.



M

Ira ch'a sen'alletta L'obra Orfeo de que' faggi Hor che'n focati raggi Icho da ciel saetta

RITORNELLO.

Su quel'herbosa spoda Po liaci e in vari modi Ciacu sua voce snodi Al mormorio de l'onde

Questo Ritornello fn sonato da' duoi Violini ordinarij da braccio, un Basso.
de Viola da braccio, vn Claucebano, & duoi Chittaroni.

RITORNELLO.

Vn. laucembano & vn Chitarone.

In questo prato a-

In questo prato a-

dorno ogni seluaggio Nume So uente ha perco fiume Di fa lieto soggiorno

dorno O gniseluaggio Nume So uent'ha perco fiume Di fa lieto soggiorno

RITORNELLO

Qui Pan Diode'Pa stori S'u-

Qui Pan Diode'Pastori S'u-

di talhor do lente Ri membrar dolce mente Suoi suenturati a mori

di talhor lo uente Rimembrar dolce mente Suoi suenturati A mori

RITORNELLO. Fu sonato di dentro da duoi Chitaroni vn Clauicembano, & duoi Flautini.

DVE PASTORI.

Vi le Napee vezzose Schiera sèpre fiorita Con le candide dita Fur viltea coglier rose.

Vi le Napee vezzose Schiera sèpre fiorita Con le candide dita Fur viltea coglier rose

RITORNELLO.

CHORO

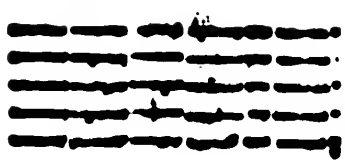
D Vnque fa degno Orfeo Del suo de la tua Lira Questi campi oue spira Aura d'odor sabeo.

D Vnque fa degno Orfeo Del suo de la tua Lira Questi campi oue spira Aura d'odor sabeo.

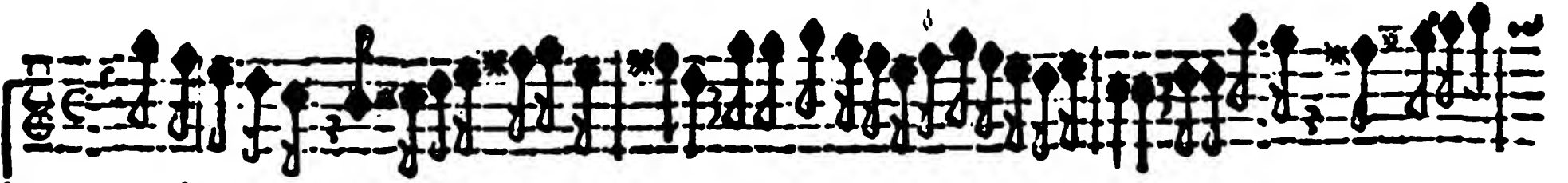
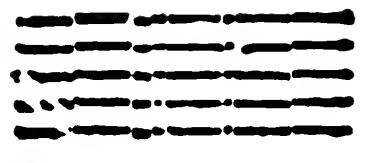
D Vnque fa degno Orfeo Del suo de la tua Lira Questi campi oue spira Aura d'odor sabeo.

D Dunque fa degno Orfeo Del suo de la tua Lira Questi campi oue spira Aura d'odor sabeo.

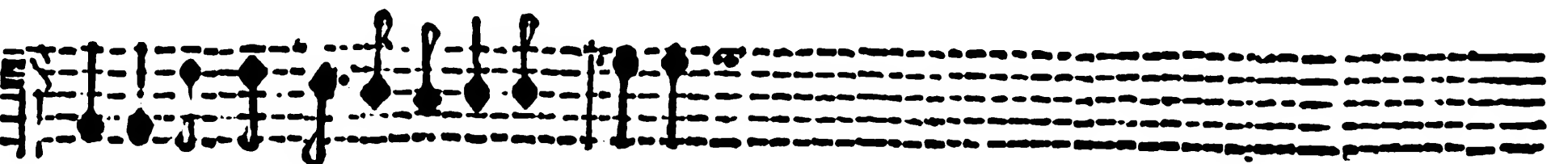
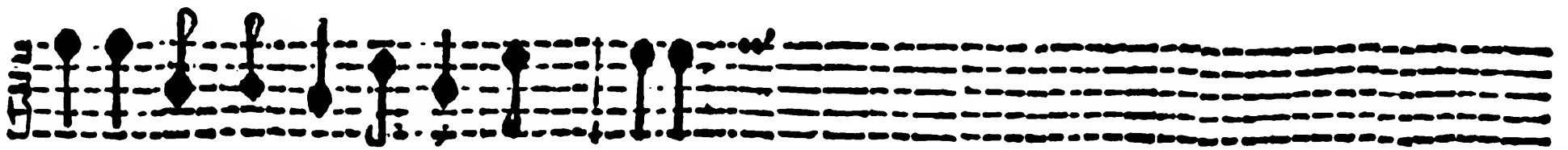
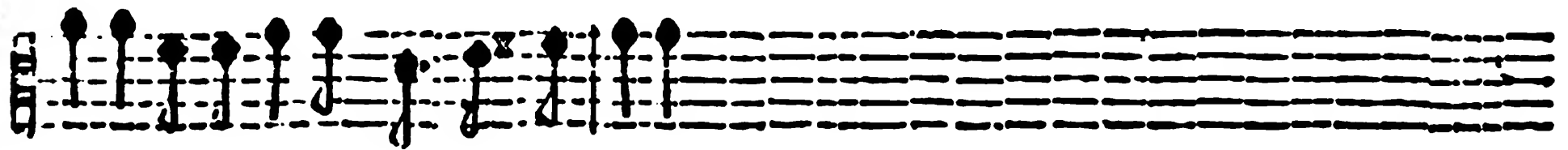
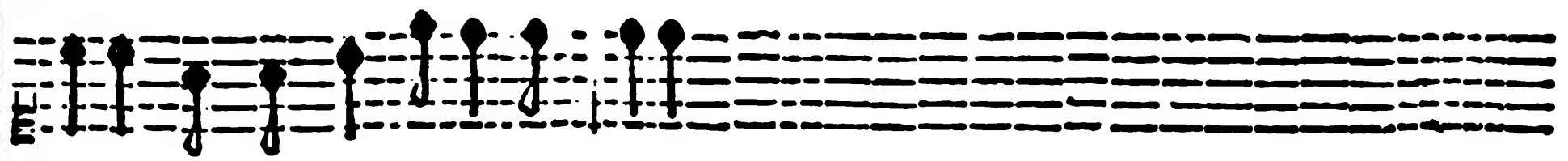
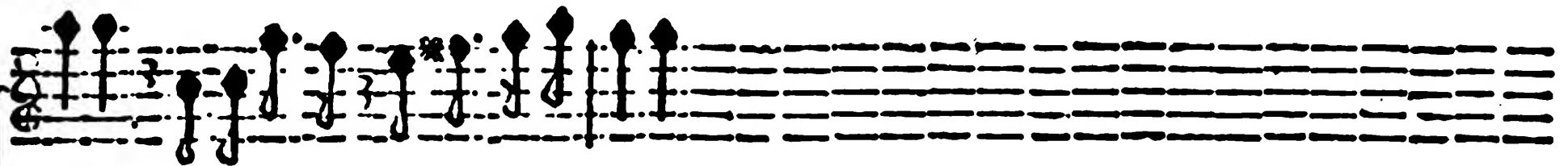
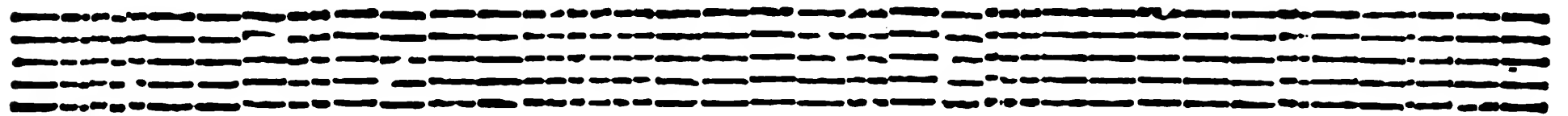
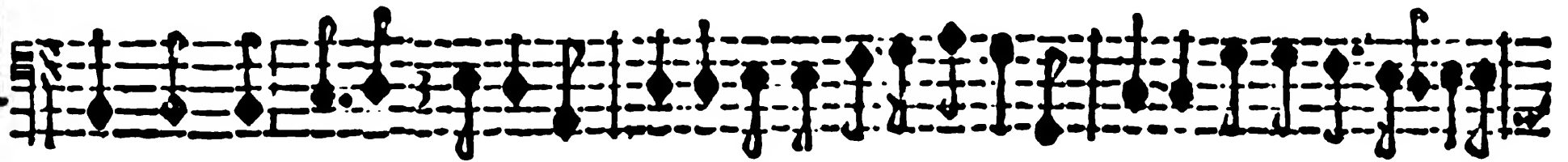
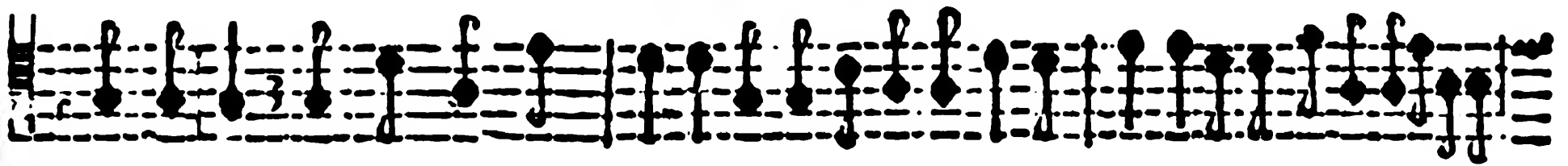
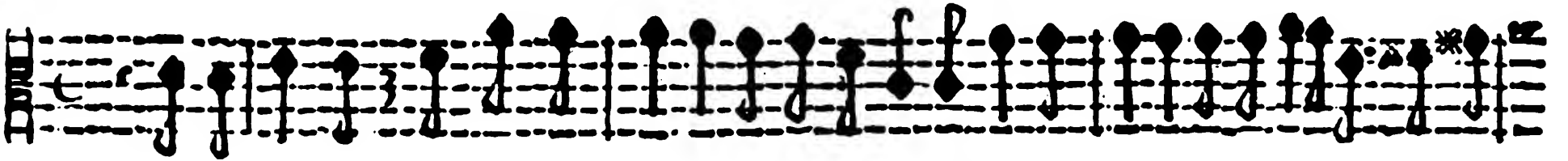
D Dunque fa degno Orfeo Del suo de la tua Lira Questi campi oue spira Aura d'odor sabeo.



Fu sonato questo Ritornello di dentro da cinque Viole da braccio,
Vn contrabasso, duoi Clauicembali & tre chitarroni.

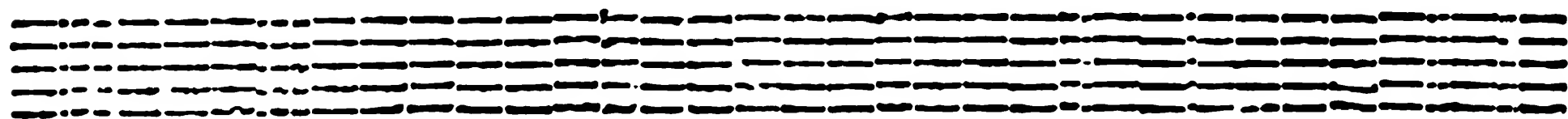


RITORNELLO.



Vi ricorda o boschi ombrosi Vi ricorda o boschi ombrosi De miei lugh'aspri tornetti Quando i fatti ai miei la-

menti rispondan fatti pie toli Vi ricorda o boschi ombrosi Vi ricord o boschi om brosi

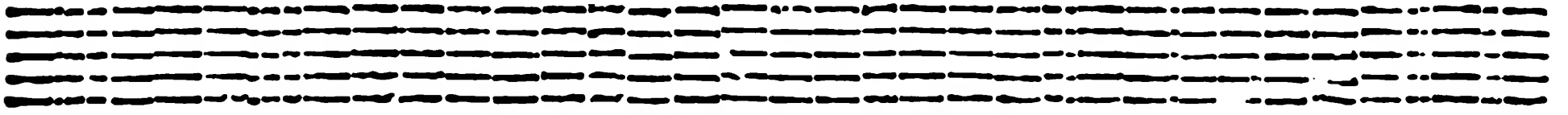
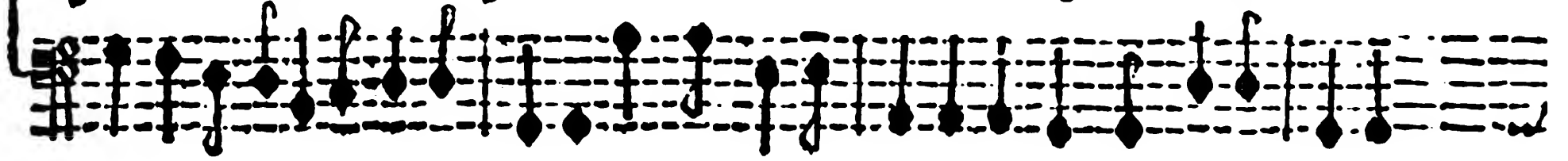


RITORNELLO.

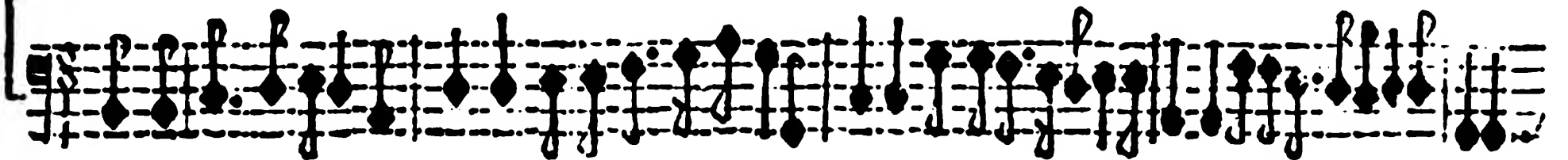
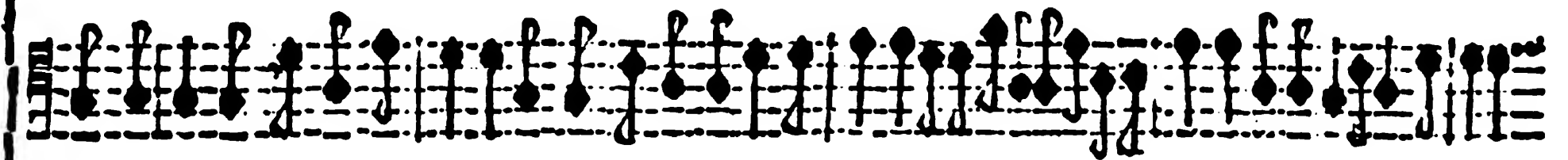
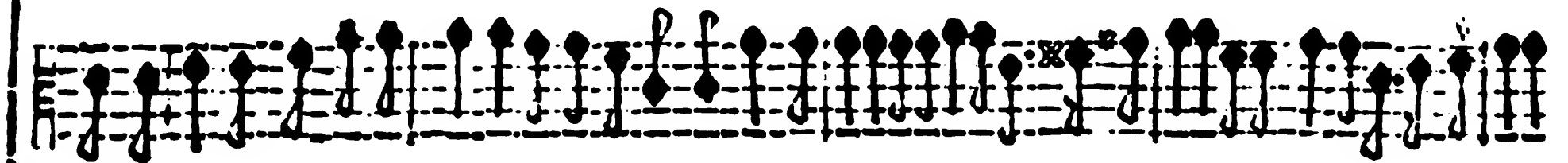
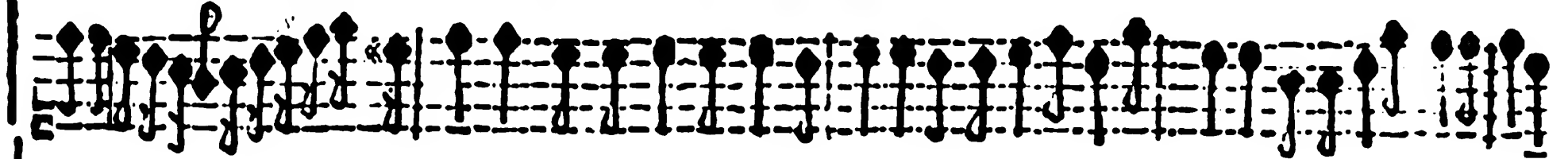
Dite all'hor nō vi sem brai Dite all'hor nō vi sem brai, più d'ogn'altro scōlolaro Hor fortuna ha stilan-



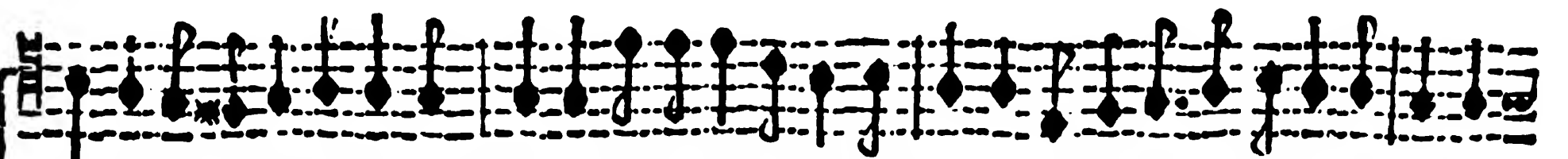
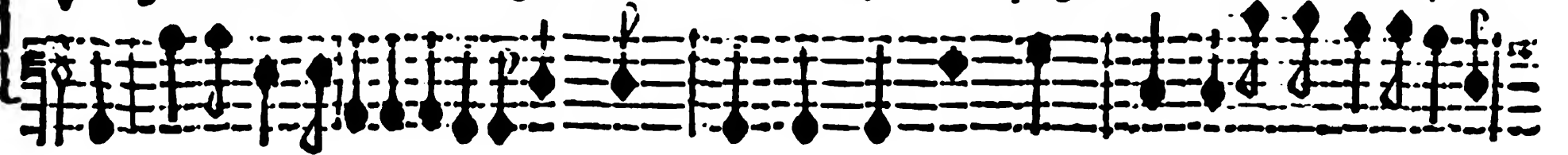
giato Er ha volto in festa i guai Dite al'hor nō vi sembrai Piu d'ogn'altro scouso laro.



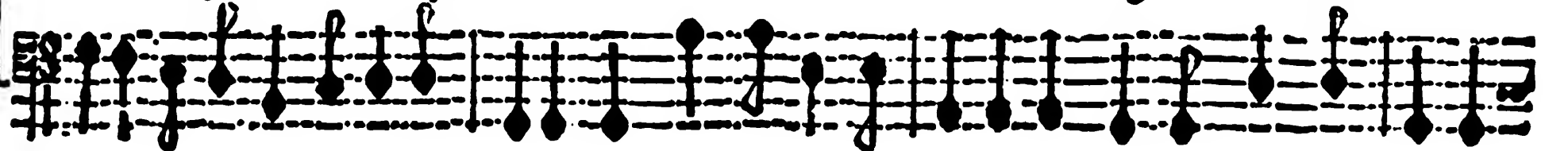
RITORNELLO.



Vissi già mesto e dolente Vissi già mesto e dolente Hor gioisco e quegli affanni Che sofferti hò per tan

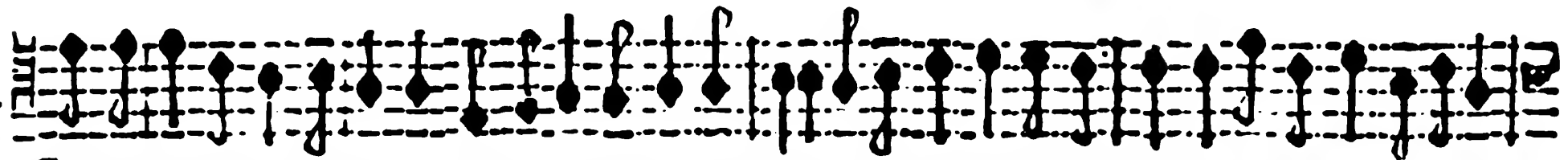
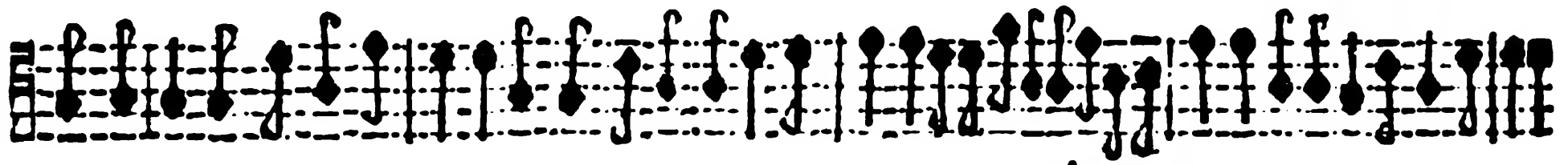
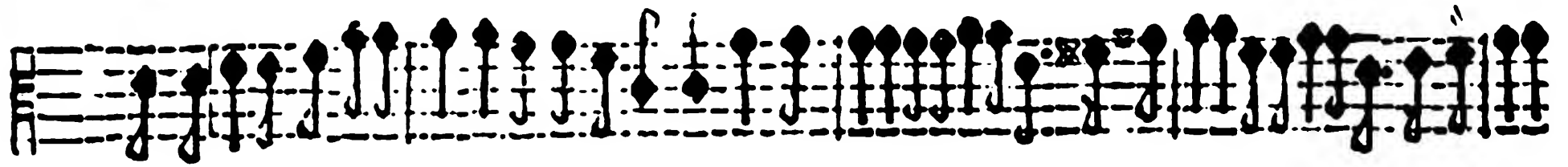
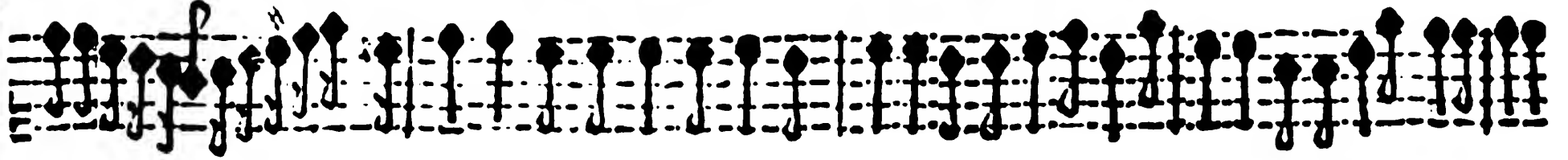


t'anni Fan più caro il hen presente Vissi già mesto e dolente Vissi già mesto e dolente

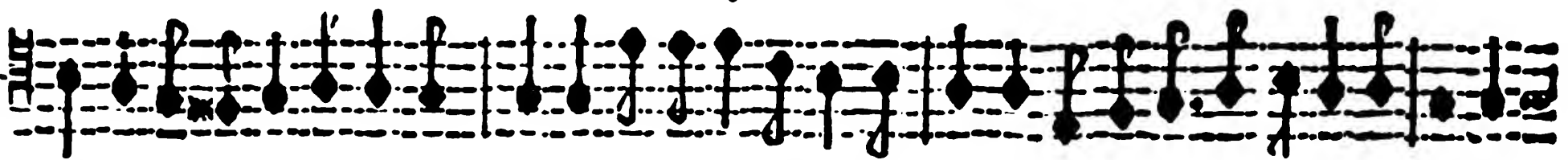
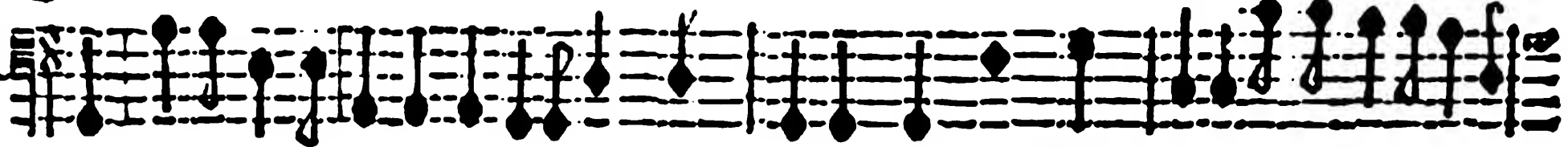




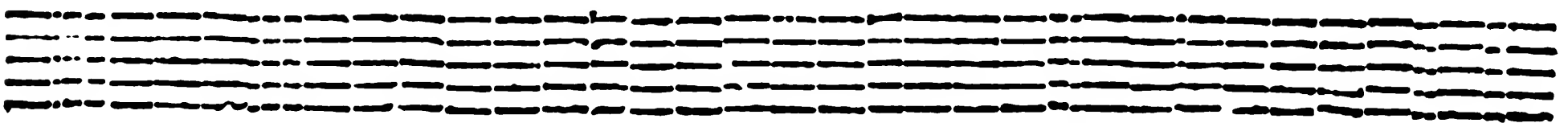
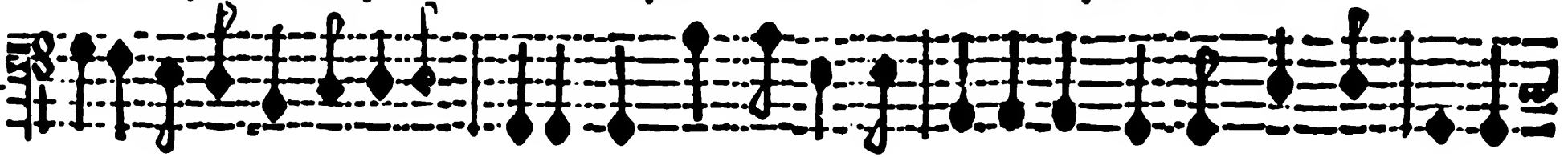
RITORNELLO.



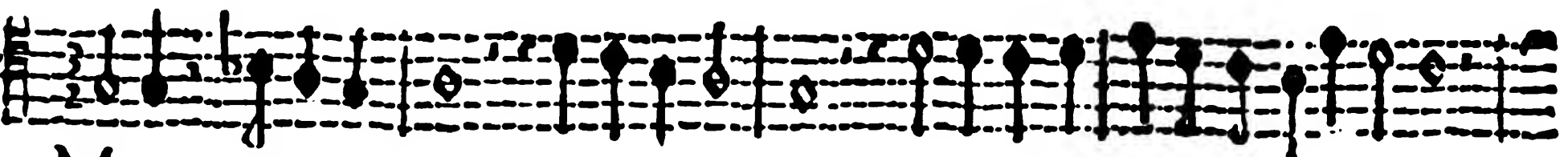
Sol per te bella Euridice Sol per te bella Euridice Benedico il mio tormento Dopo'l duol vie piucò



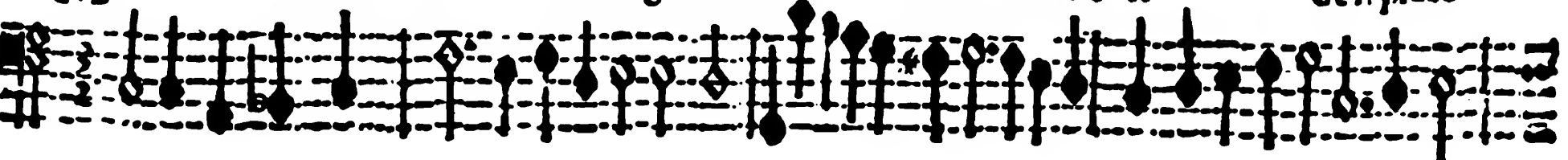
tento Dopo'l mal vie più felice Sol per te bella Euridice Sol per te bella Euridice



PASTORE



Mira deh mira Orfeo che d'ogni intorno Ride il bosco e ri del prato



Segui pur co' i plectri auato D'addolcir l'aria in si beca to giorno, Ahi caso acerbo

ahi fat'empio eru dele Ahi stelle ingiuniose ahiciei auaro Qual suo dolere il

54 43

Vii Clauic. Chitai. & Viola fa b 1510.

MESSAGGERA

lieto di perturba Lassa dunque debbio Mentre Orfeo co' suo no te il cie con

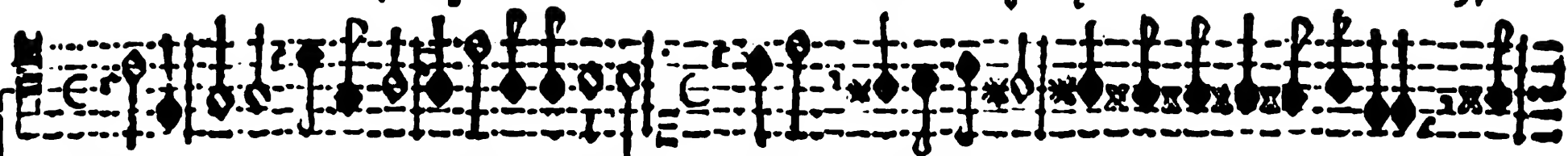
PASTORE.

sola Con le parole mie p'isar gli il core. Questa è si' uia gentile Dolcissi ma compa-

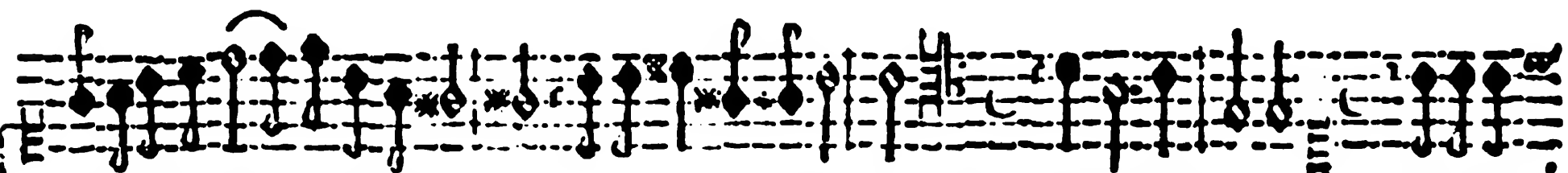
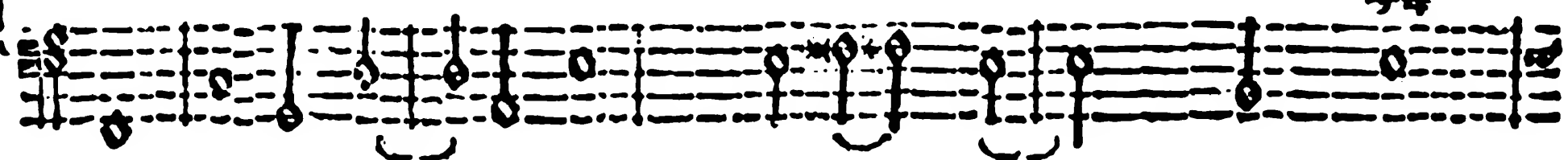
gna De la bell' Euridice ò quãto e in vista Doloro sa hor che fia de' homini Dei Non torce

MESSAG.

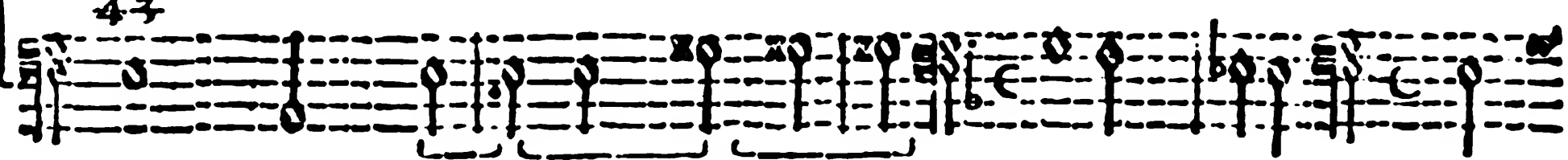
ceda noi benigno il guardo Pastor lasciate il canto. Ch'ogni nostr'allegrezza in doglia è volta



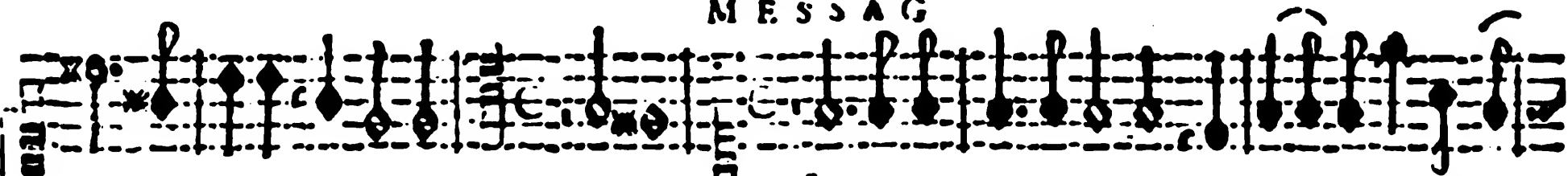
D'onde vieni? oue vai? Ninfà che porti? A te ac uègo Orfeo Messaggiera infelice Di



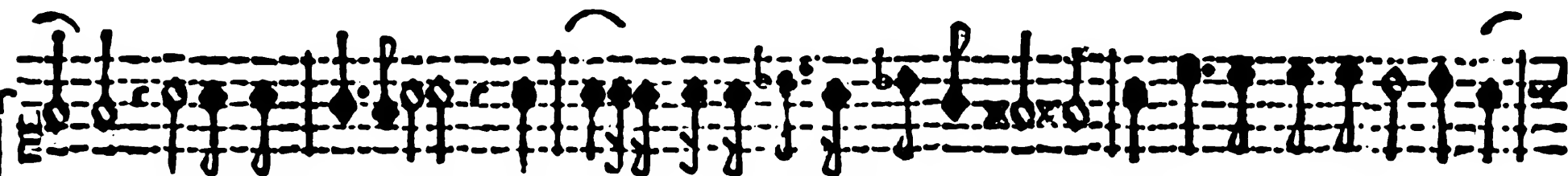
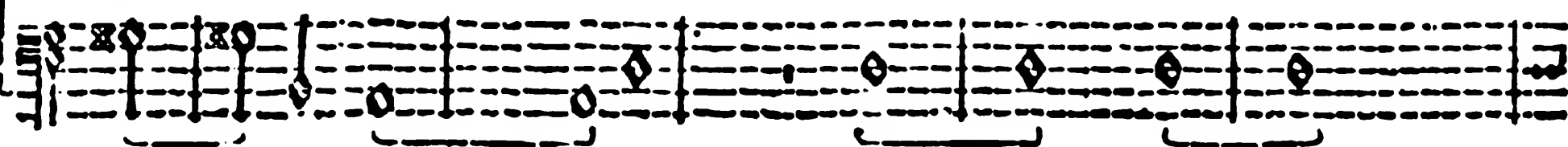
calòpiù infelice epù fune il) La tua bella turidice Orf. Ohime che odio la tua di-



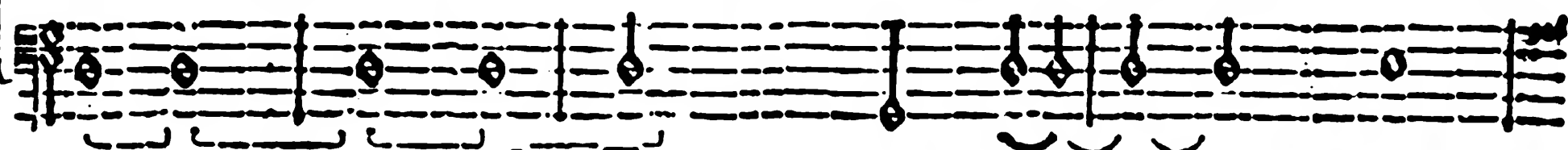
M E S S A G



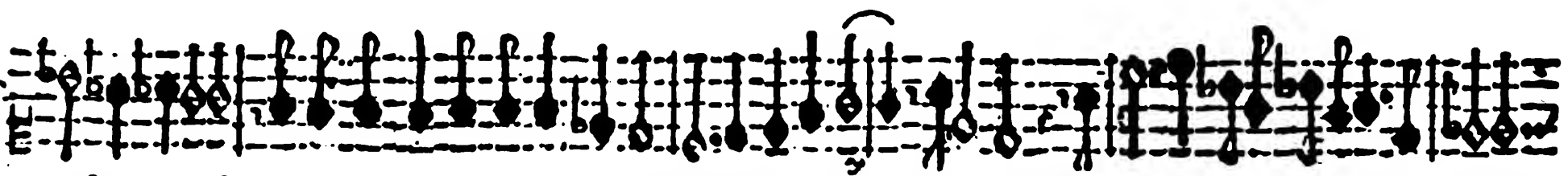
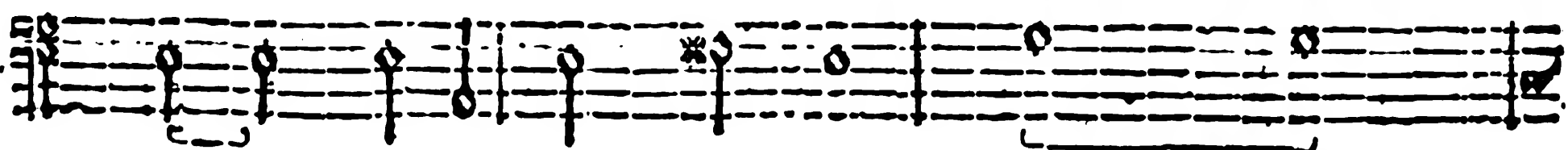
letta sposa è morta. *sf.* Ohimè. In un sito rito prato con l'altre sue compa-



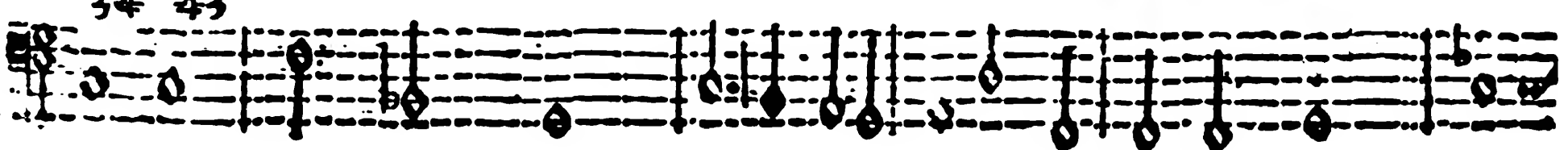
gne Giuà cogliendo fiori Per far ne una ghirlanda a le sue chiome Quà d'angue infidioso Ch'è-



ra fra l'erbe ascoso Le pùse vn piè con velenoso dente Ed ecco inmantimente Scolo.

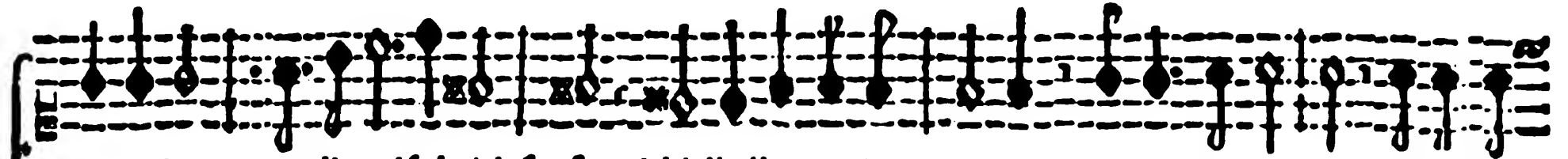
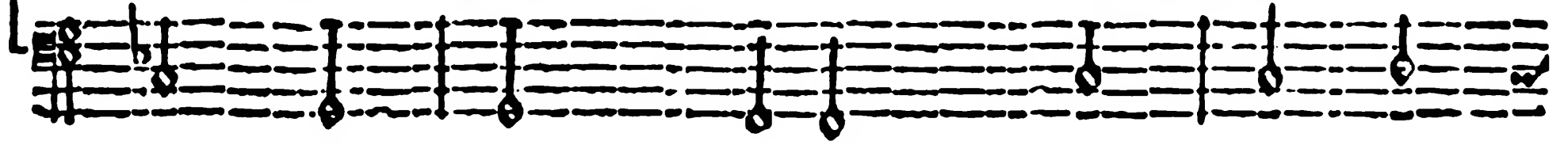


risi il bel viso e ne suoi lumi Sparir que' làpi òd'ella al Sol sea scorno All'or noi tutte sbigottite e meste

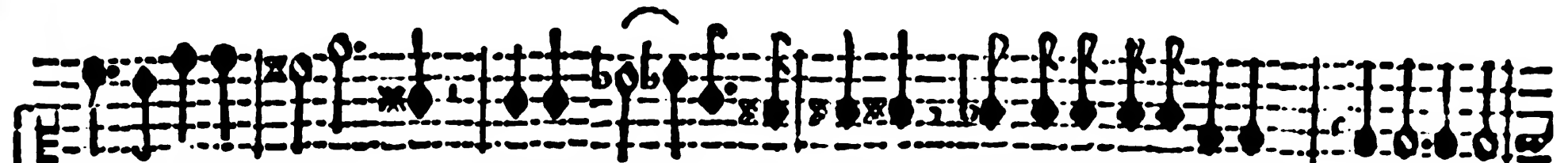
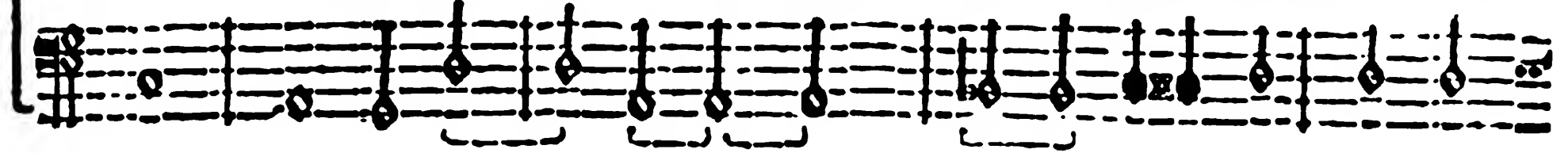




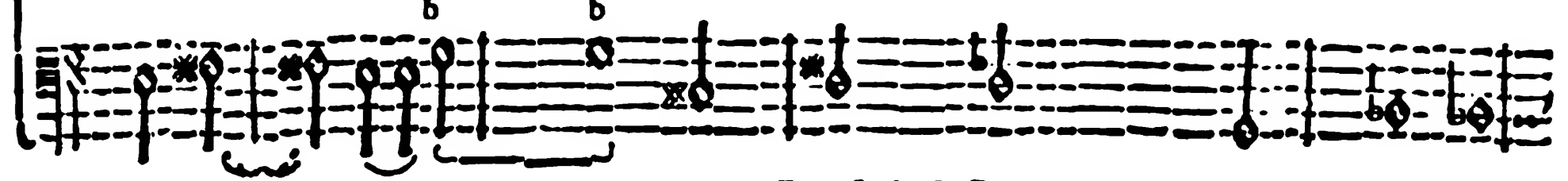
Le fummo intorno richiamar tentando Li spirti in lei smarriti Cō l'onda fresca e copolenti



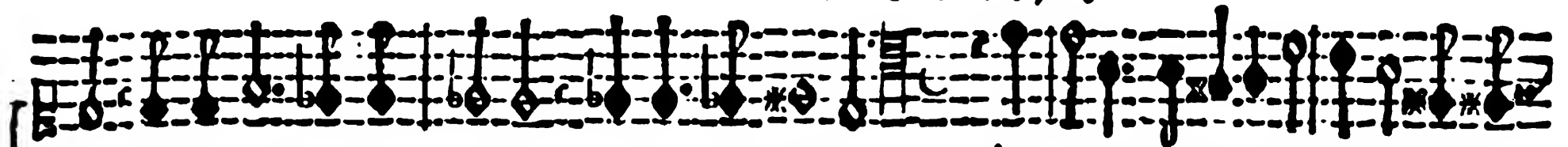
carmi Ma nulla valse hai las fa Ch'ella ilanguidi lumi alquanto aprendo E rechia-



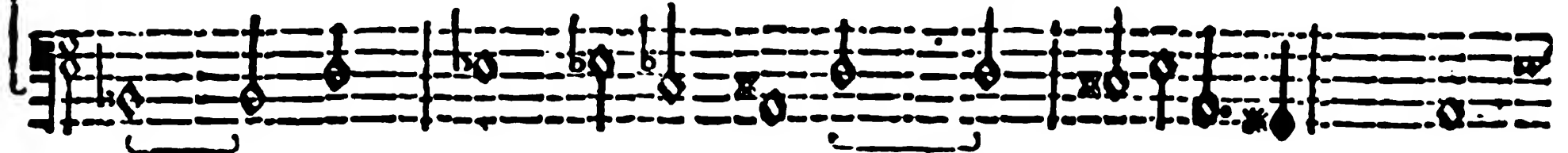
mado Orfeo Orfeo Doppo engra ue so spiro Spirò fra quelle braccia ed io rima-



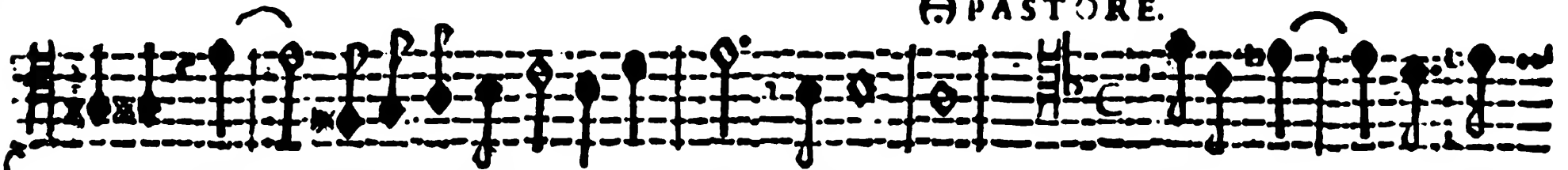
PASTORE.



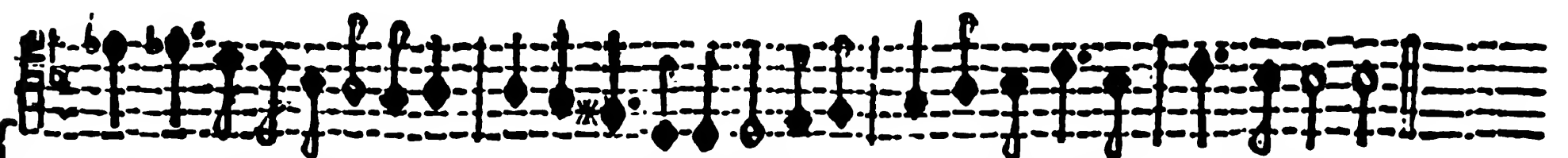
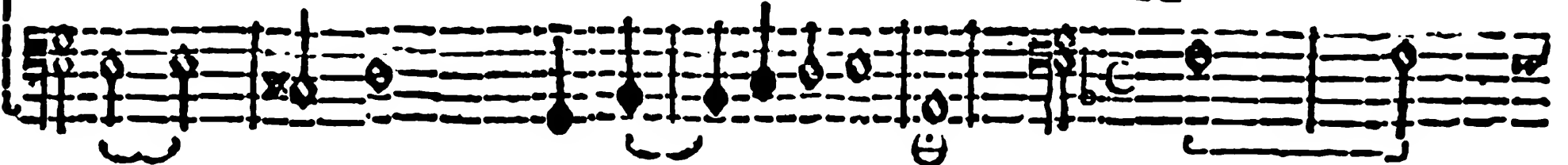
fi Piena il cordi pic tade e di spauento. Ahi caso acerbo ahi fatt' empio e cru-



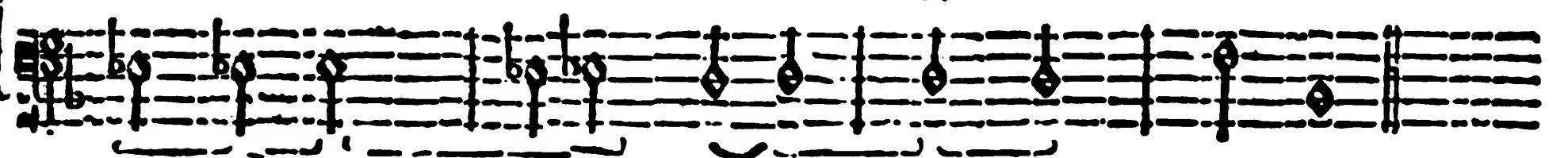
PASTORE.

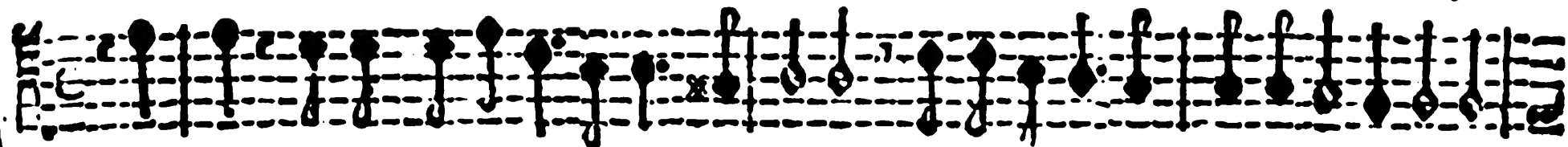


dole Ahi. stell'ingiuriose ahi ciel auro A l'ama ra no-

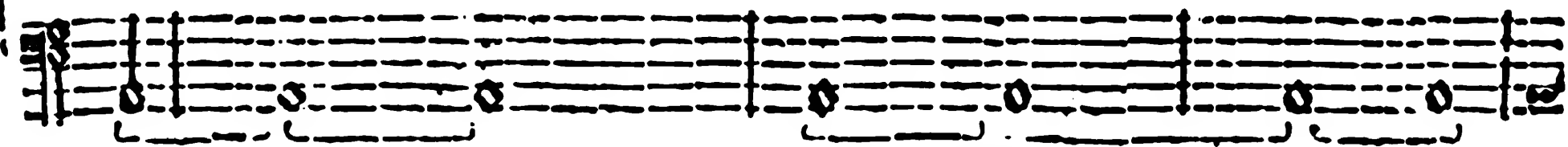


nella Rassembra l'infelice vn muto sasso Che per troppo dolor non può dolersi

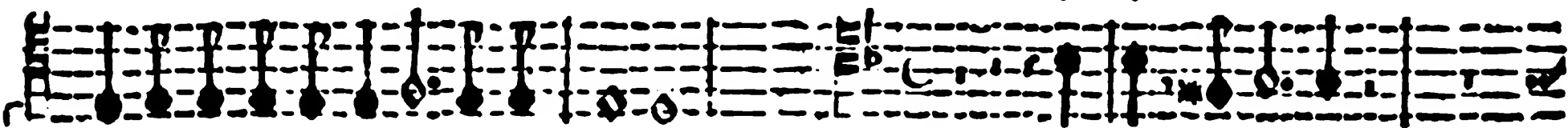




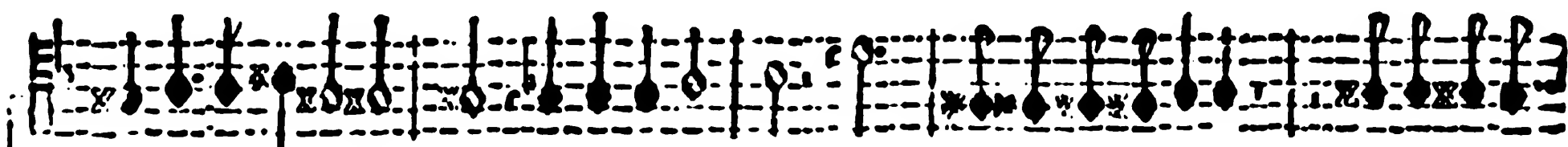
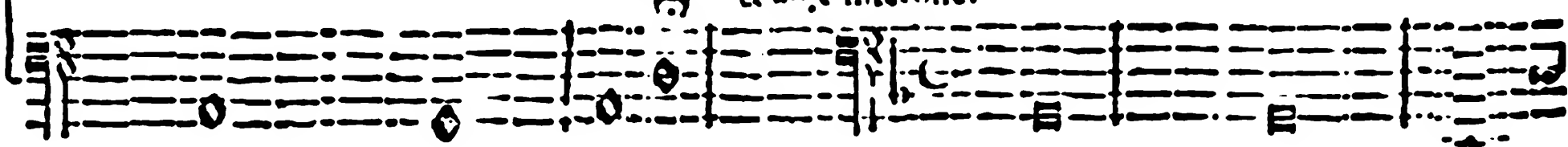
A hi ben haurebbe vncor di Tigre ò d'Orsa Chi non lentiffi del tuo mal pietate



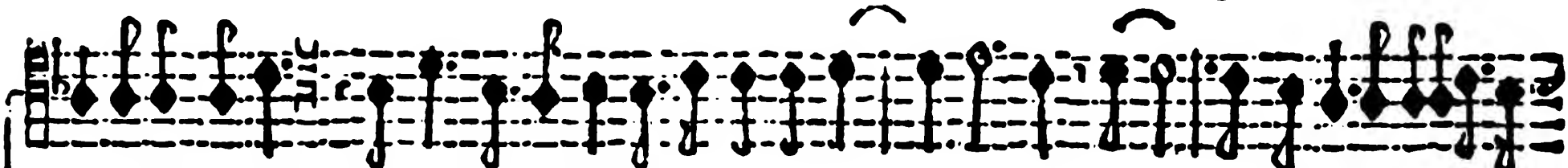
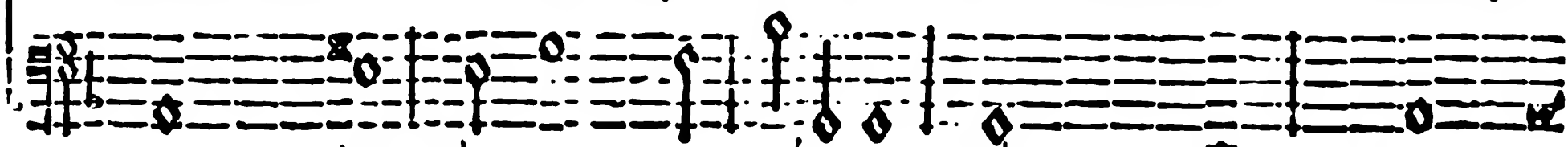
ORFEO



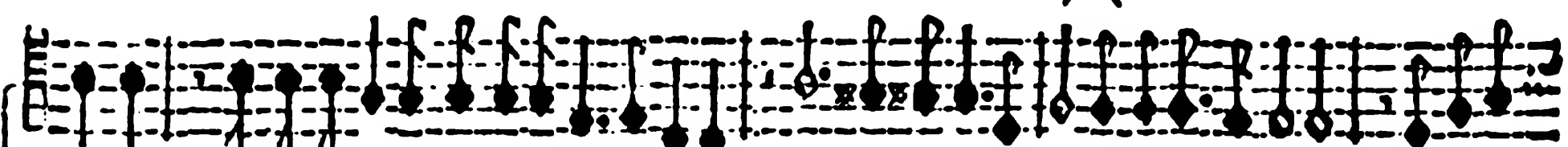
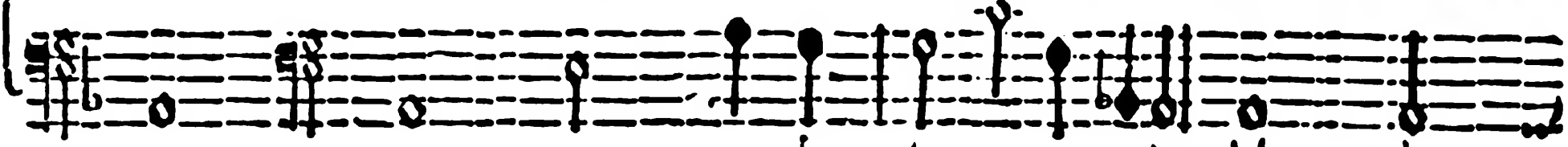
Priuo d'ogni tuo ben misero A *manca* Vn organo di legno Tu se' morta
& un' harone.



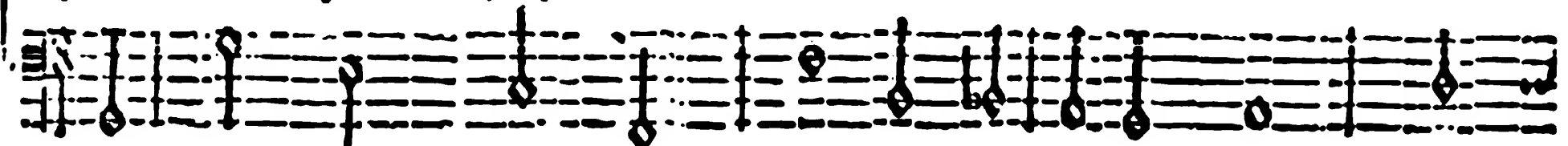
se morta mi vi ra ed io respi ro Tu se' da me partita se da me par-



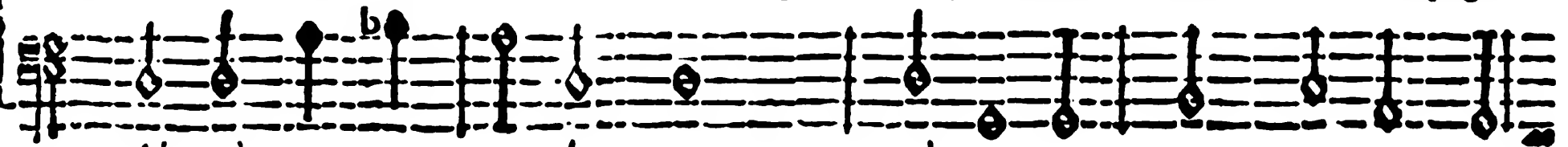
tita Per mai più mai più non tornate ed io riman go No no che se' i versi alcuna cosa



ponno N'andrò sicu ro a più profondi abissi E intenerito il cor del Rè de l'ombre Mecotrar-



rotti A riueder le stelle O se ciò negherà mi empio destino Rimarrò teo in cōpagnia



di morte A dio terra a dio Cielo e Solc a Di

C H O R O

Hicafo acer bo ahi fatt'empio e crudele Ahistelle ingiurio se ahicie lo auaro.

Hicafo acer bo ahi fatt'empio e crudele Ahistelle ingiurio se ahicie lo auaro.

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Hicafo acer bo ahi fatt'empio e crudele Ahistelle ingiurio se ahicie lo auaro.

Non si fidi huō mortale Di bē caduco e frale Che tosto fugge e spesso Agrā salita

Non si fidi huō mortale Di bē caduco e frale che tosto fugge ij e spesso Agrā salita

Non si fidi huō mortale Di bē caduco e fra le che tosto fugge ij e spesso Agrā salita

Non si fidi huō mortale di bē caduco e frale che tosto fugge ij e spesso Agrā salita Agrā sa

Non si fidi huō mortale Di bē caduco e frale Che tosto fugge e spesso Agrā salita

a gran salita il picci pizio è presso.

a gran salita il precipi zio e prei fo.

ij il precipi zio è presso.

lita il precipi pizio è presso.

ij il precipizio è presso.

MESSAGGERA.

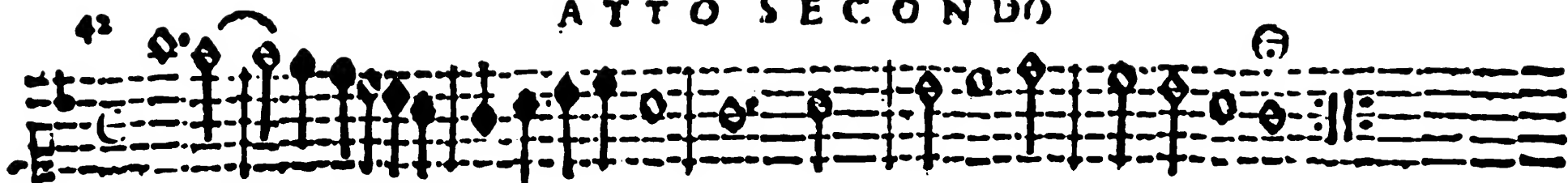
Ma io ch'in questa lingua ho portato il coltello C'ha suena ta ad Orfeo l'anima aman.

te Odi o ai Pa stori & à le Ninfe udi o sa me stello o ue m'ascon do No tula in-

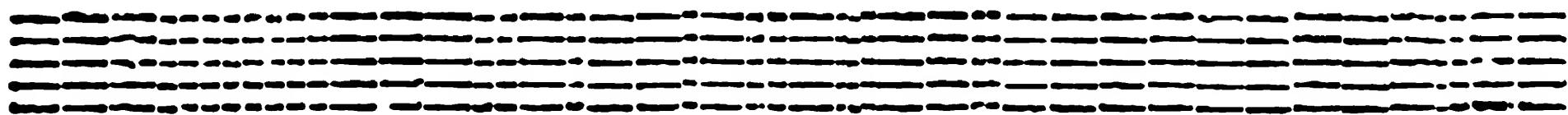
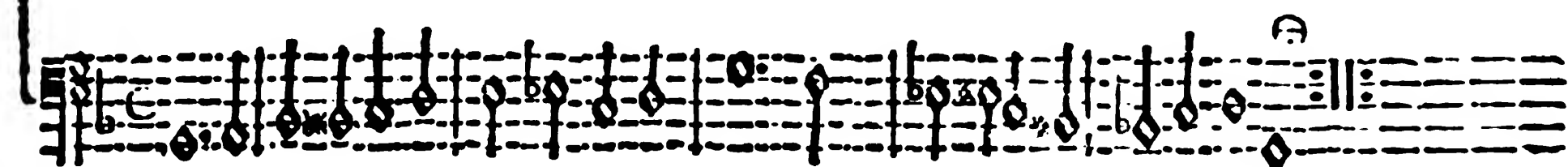
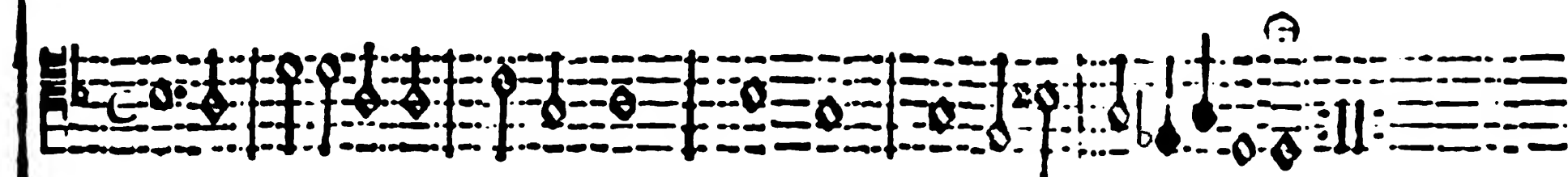
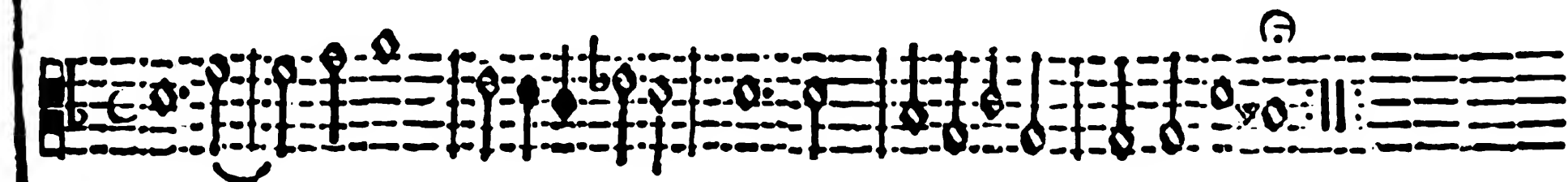
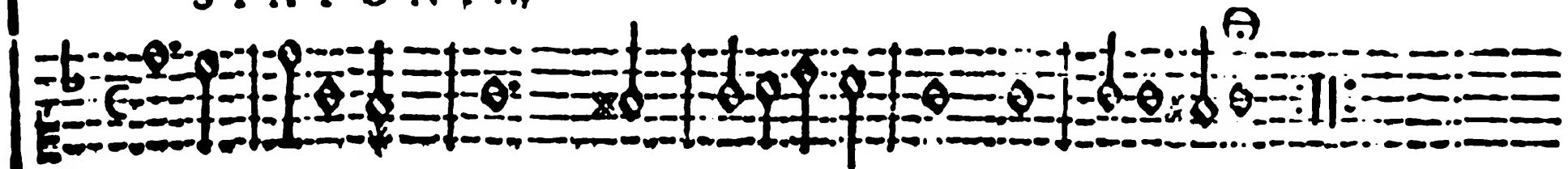
sausta il sole Fuggirò sempre e in solitario speco Menerò vi ta al mio dolor cò forme

ATTO SECONDO

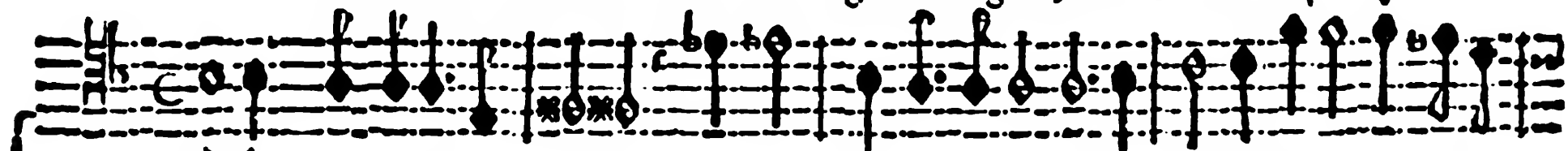
42



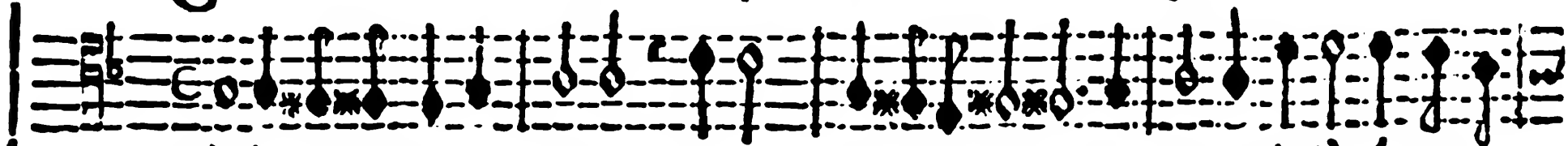
SINFONIA,



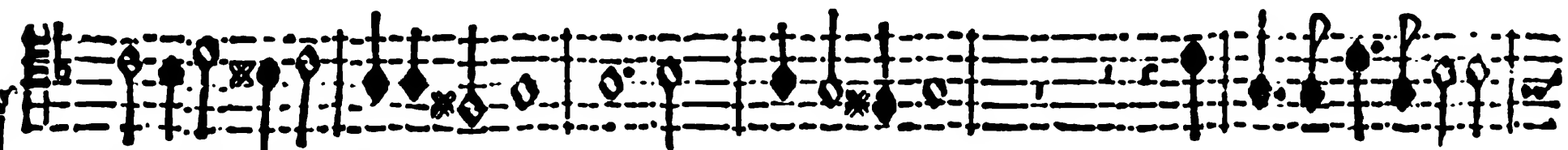
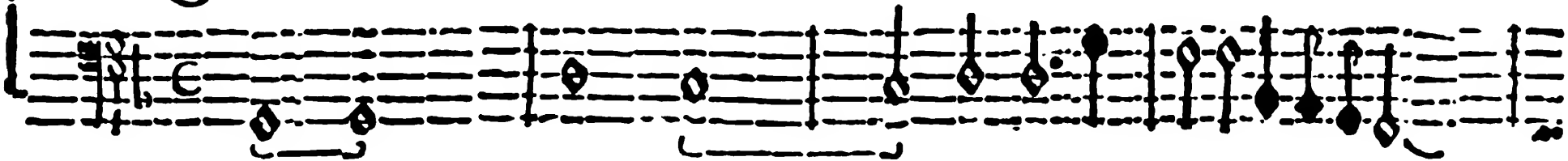
CHORO. Duoi Pastori cantano al suono del Organo di legno, & vn Chitarone



Chi ne consola ah! lassie O pur chi ne concede Ne gl'occhi vn viuo



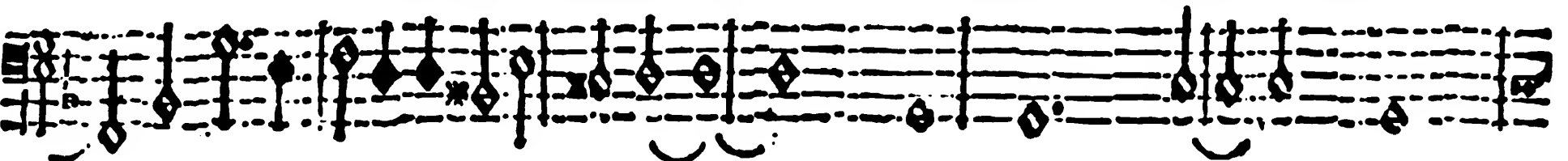
Chi ne consola ah! lassie O pur chi ne concede Ne gl'occhi vn viuo

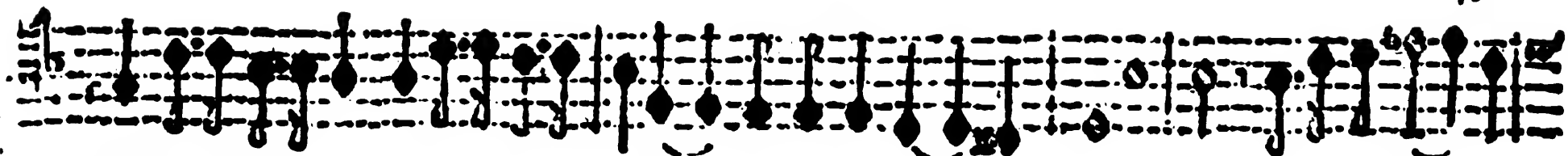


fonte Da poter lagrimar come con uien si In questo mesto giorno

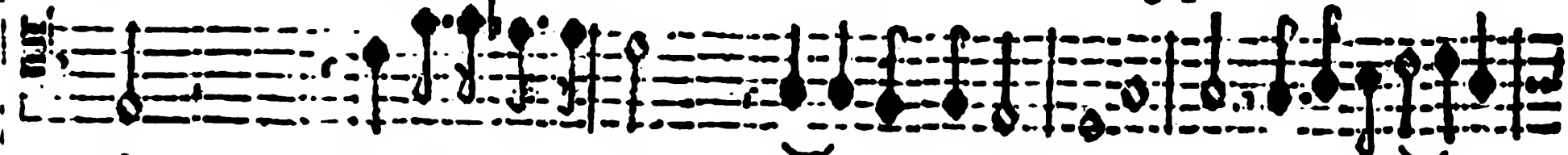


fonte Da poter lagrimar come con uien si In questo mesto giorno Quato più lieto

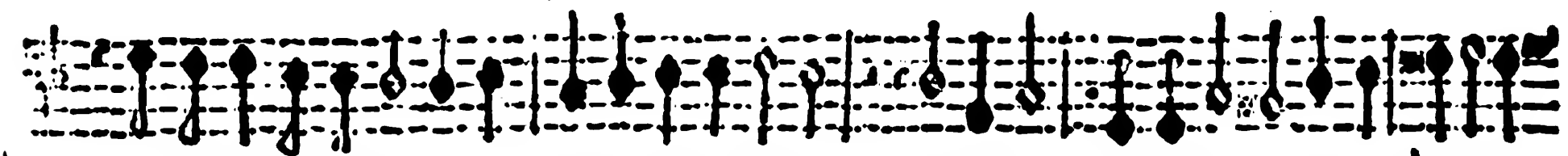
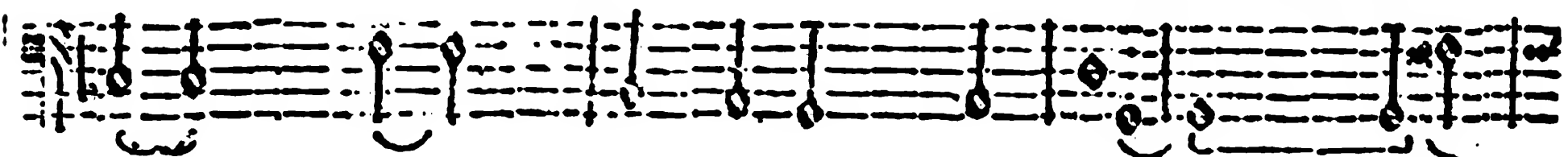




Quàto più lieto già Quàto più lieto già tan t'hoi più me ro Oggi gi turbo crude le



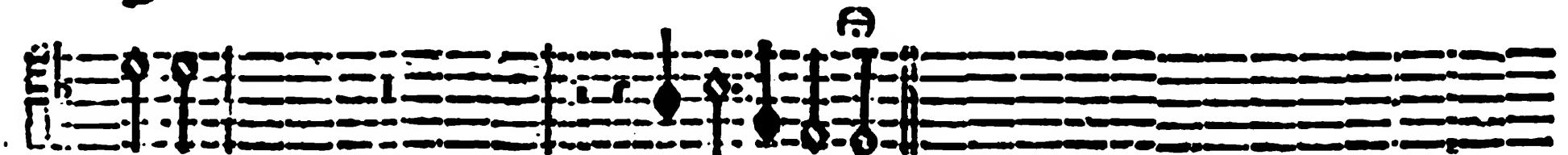
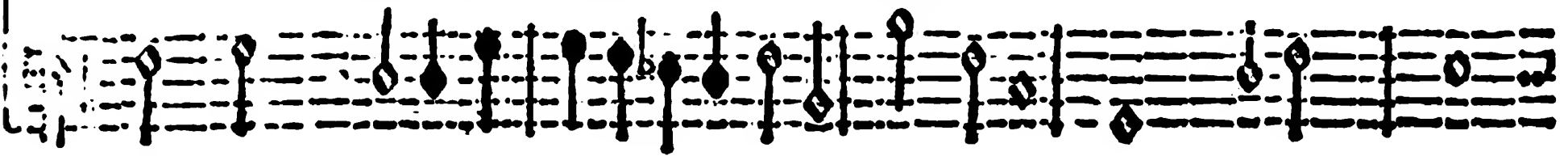
già Quàto più lieto già tan t'hoi più mesto Oggi turbo crude le



I due lumi maggiori Di quelle notte selue Euridice & Orfeo L'una punta da

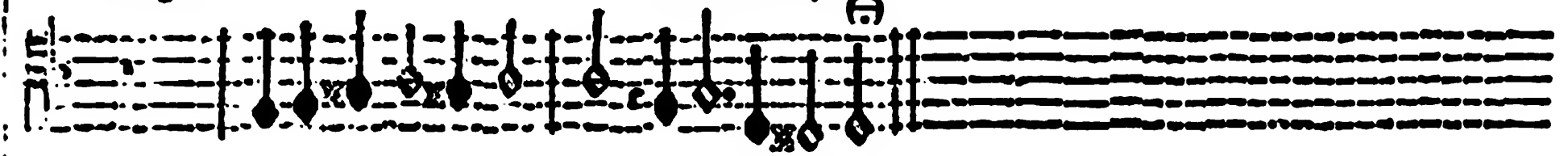


I due lumi maggiori Di queste notte selue Euridice & Orfeo

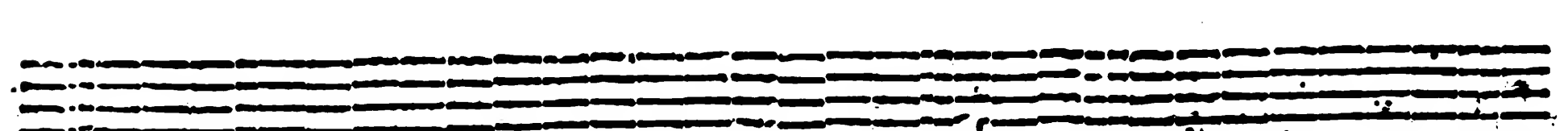
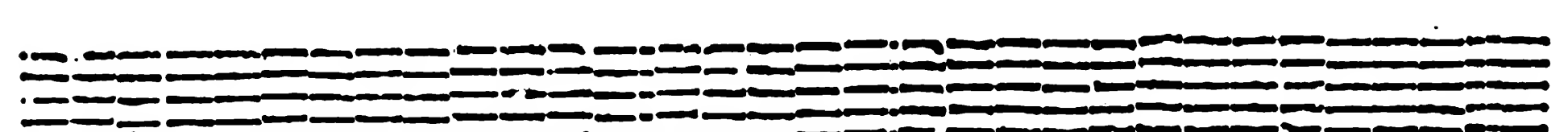
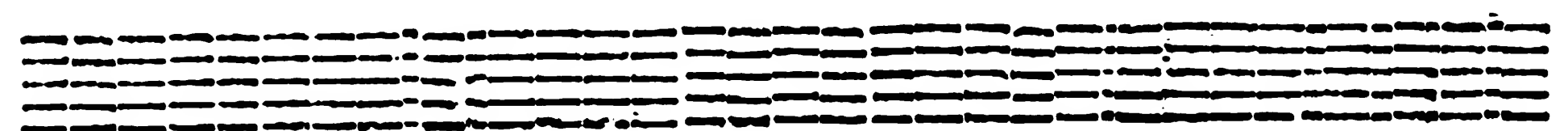
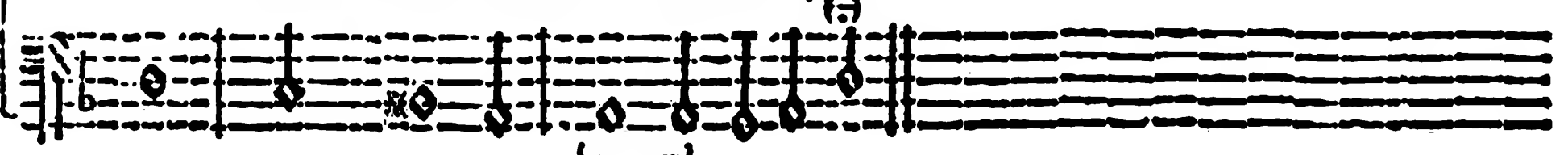


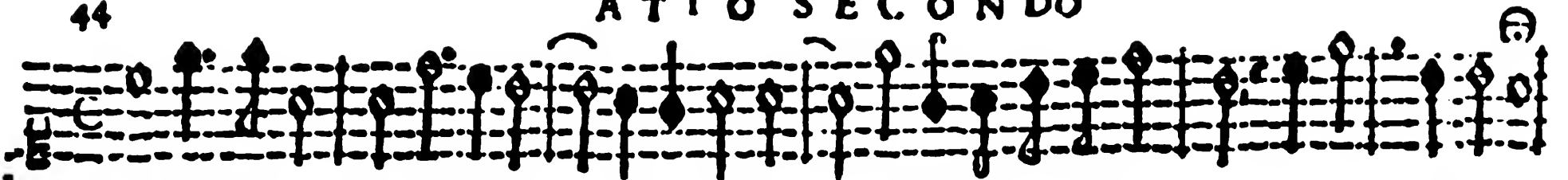
l'angua

ahi lassi ha spenti.

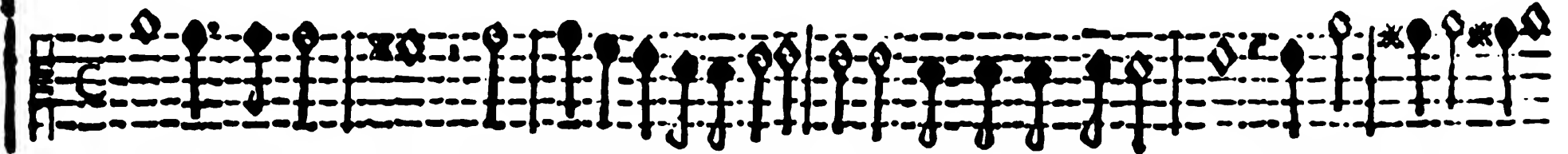


L'altro dal duol trafite to ahi lassi ha spenti

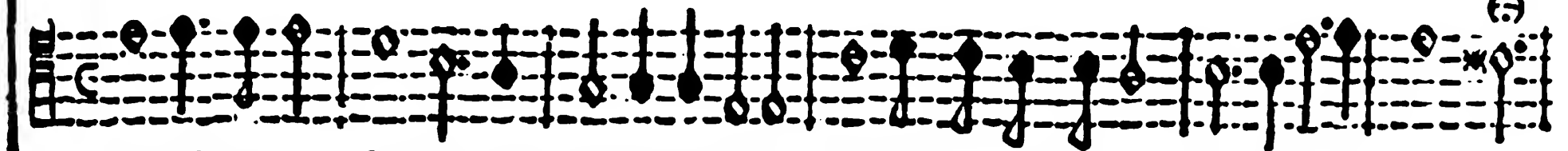




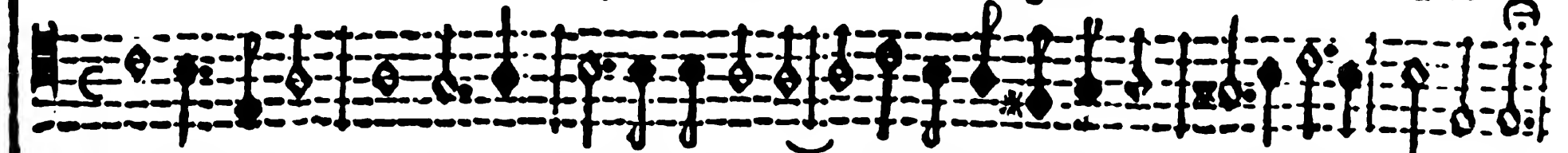
Ahicasuacer bo ahifar'em pio e crudele Ahistelle ingiurio se ahicie loauaro.



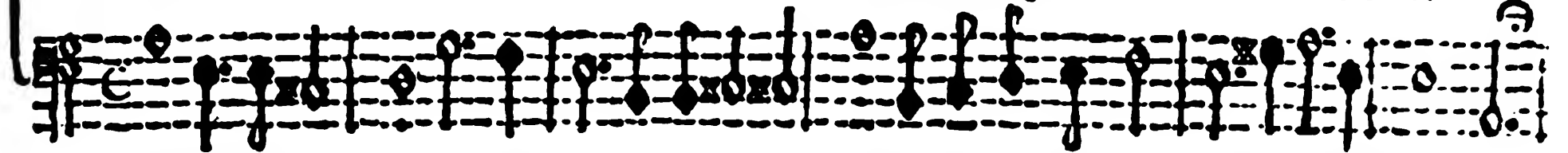
Ahicasuacer bo ahifar'epio e crudele Ahistelle ingiurio se ahiciclo aua.



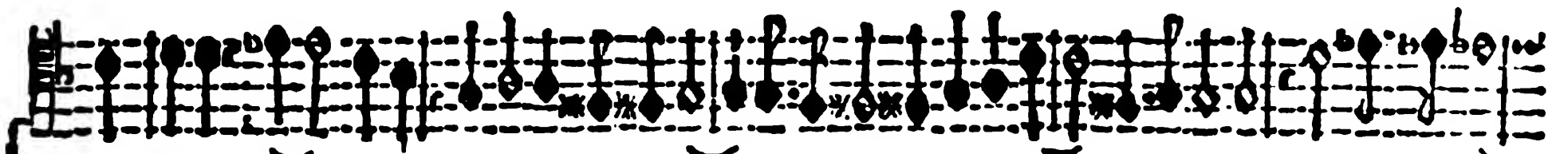
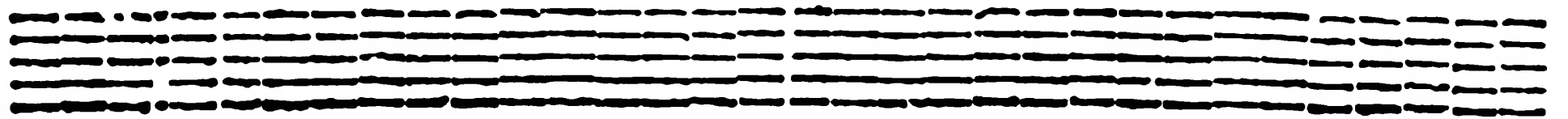
Ahicasuacer bo ahifato empio e crudele Ahistelle ingiurio se ahiciclo a uro.



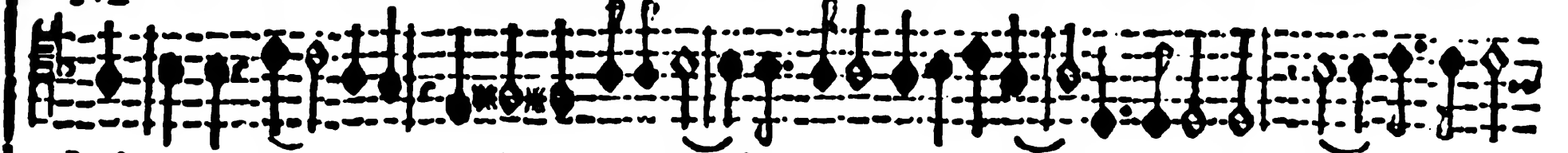
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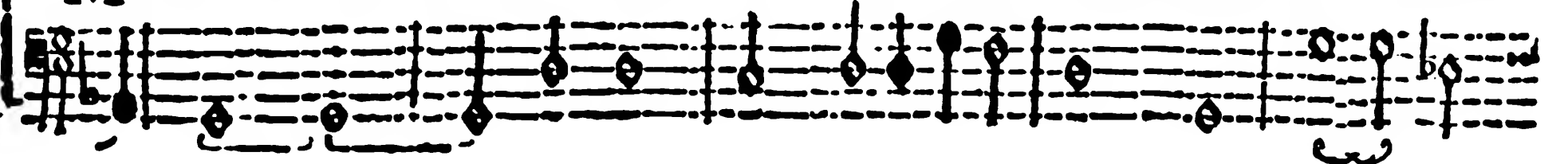
Ahicasuacer bo ahifato empio e crudele Ahistell'ingiurio se ahiciclo aua.



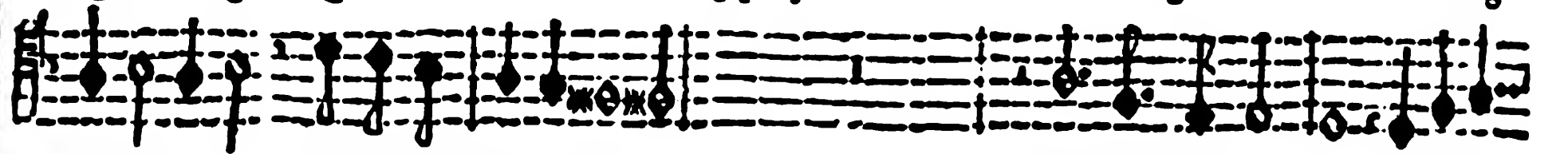
Ma doue ah doue hor sono De la mi sera Ninfa Le belle fredda mēbra Doue suo de.



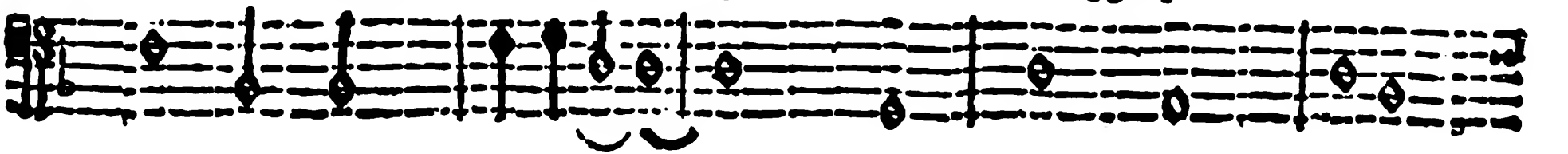
Ma doue ah doue hor sono De la mi sera Ninfa Le belle e fredde membra Do ue suo de.

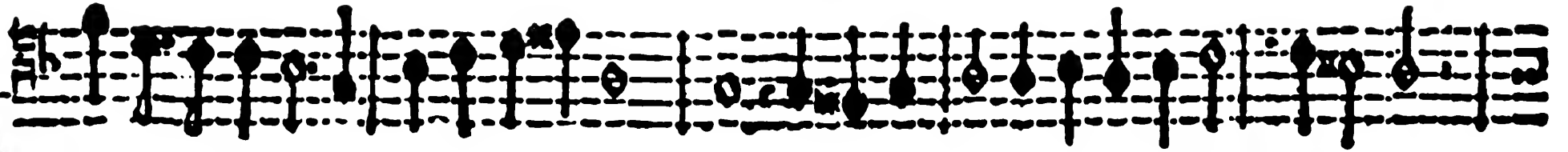


gno albergo Quella bell'alma esse h'oggi è partita in su' fiorir de' gior ni Ch'og.

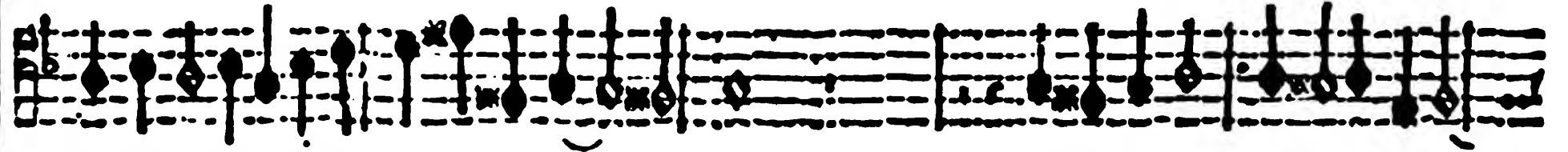


gno alher go Quella bell'alma esse Ch'oggi è parti ta in su' fio.

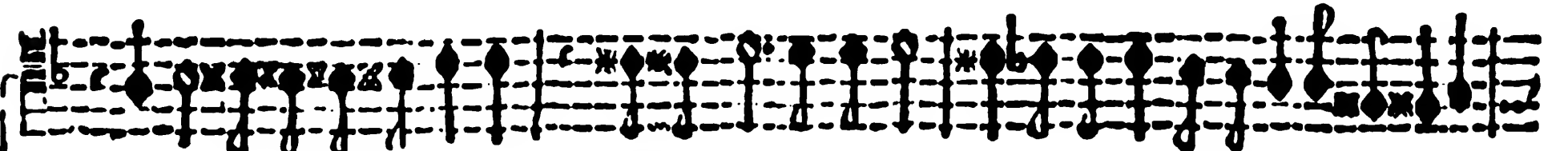
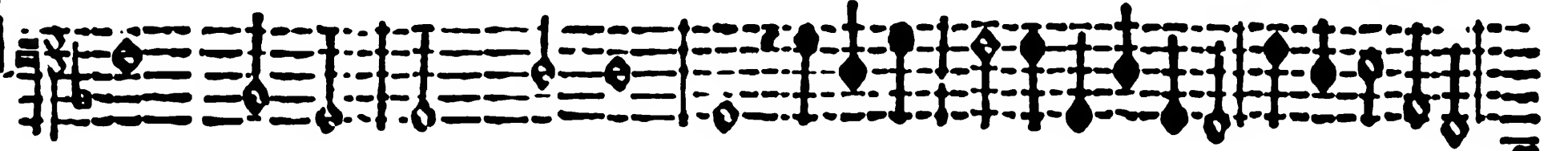




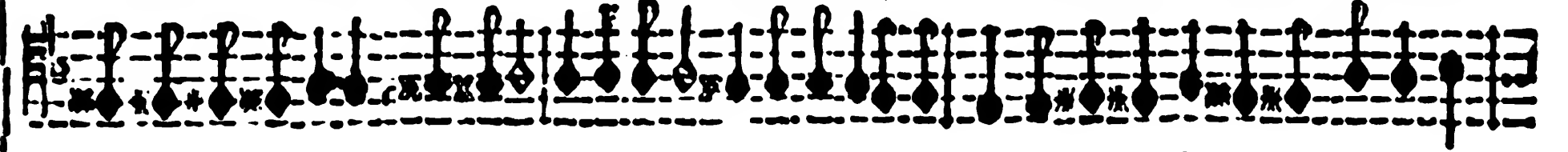
gi e partita in sul fiorir de' gior ni Andia Pa Gori Andiam Pastori andiamo



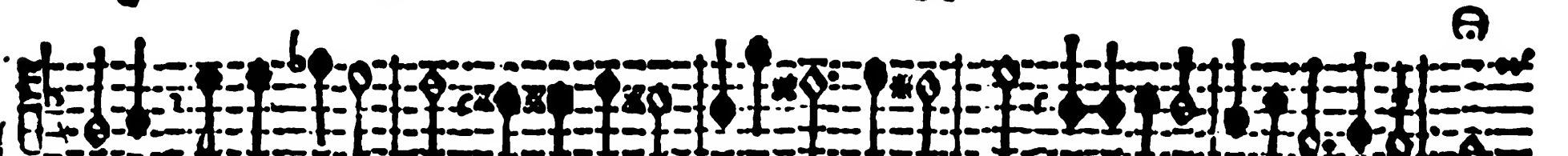
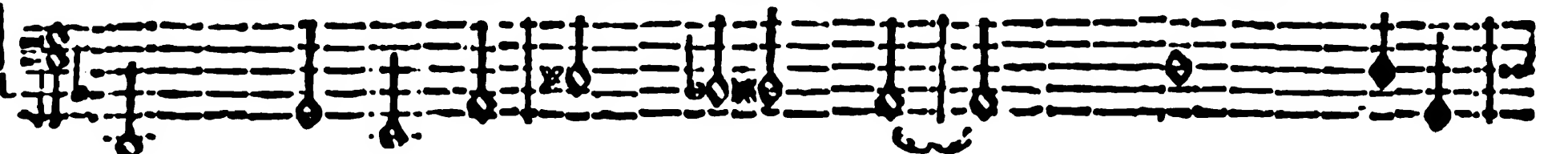
rir de' giorni in sul fiorir de' gior ni Andiam Pastori andiamo Pietro



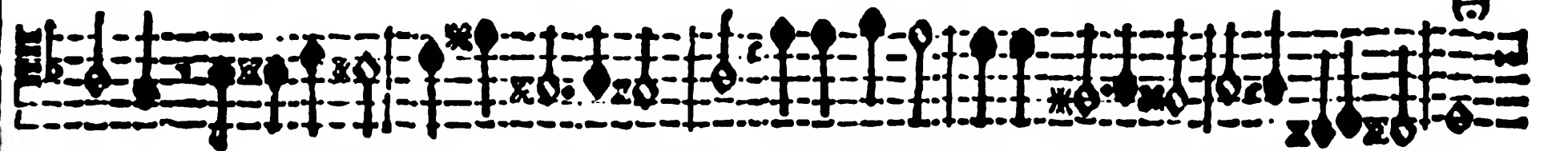
Pietro sia ritrouarle E di lagrime amare Il douuto e ibuto Per noi si



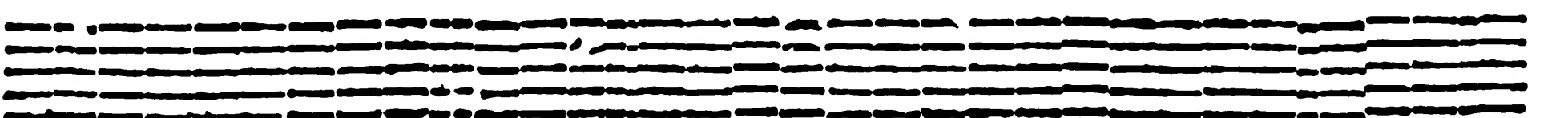
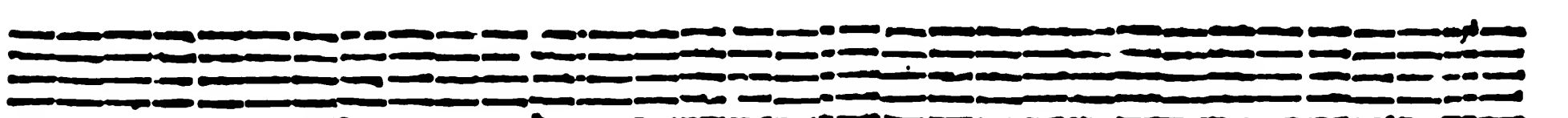
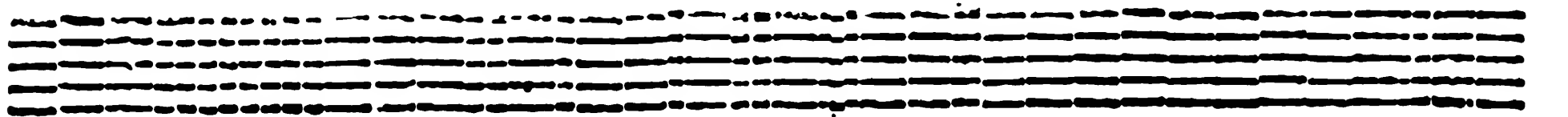
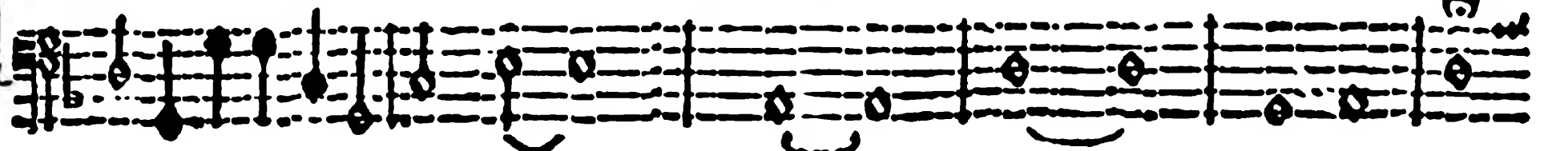
sia ritrouarle E di lagrime amare Il douuto e ibuto Per noi si paghi Per noi si

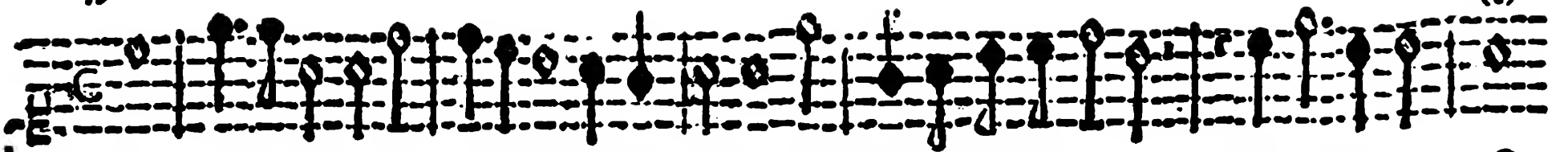


paghi si paghialmeno si paghialmeno al corpo e sangue si paghialmeno al corpo e sangue.

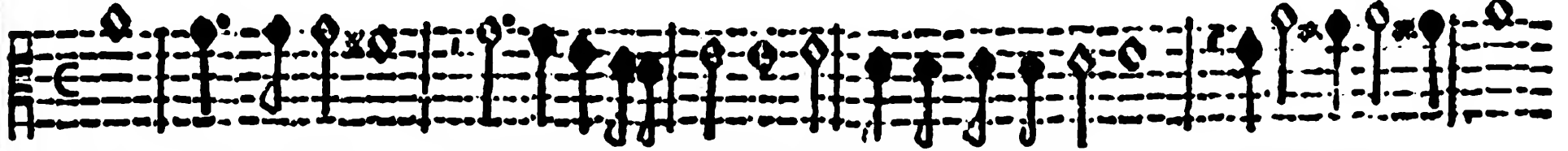


paghi si paghialmeno al corpo e sangue si paghialmeno al corpo e sangue al corpo e sangue.

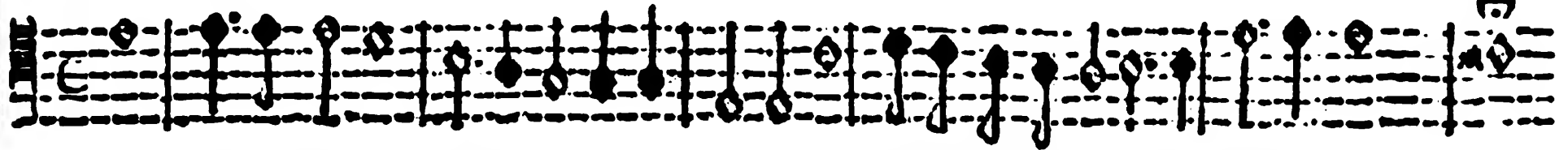




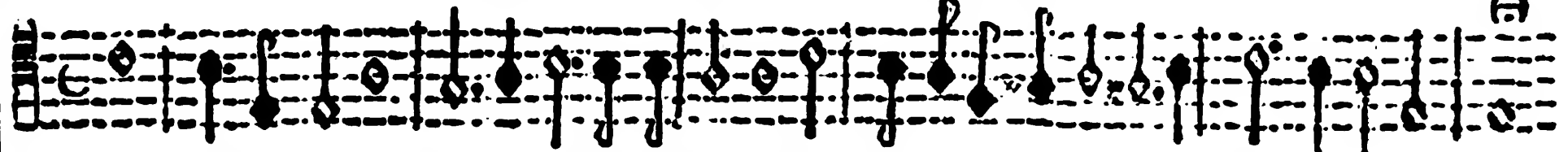
Ahi caso acerbo ahi fat'empio e cru dele Ahi stell'ingiuriose ahi ciel aua 10



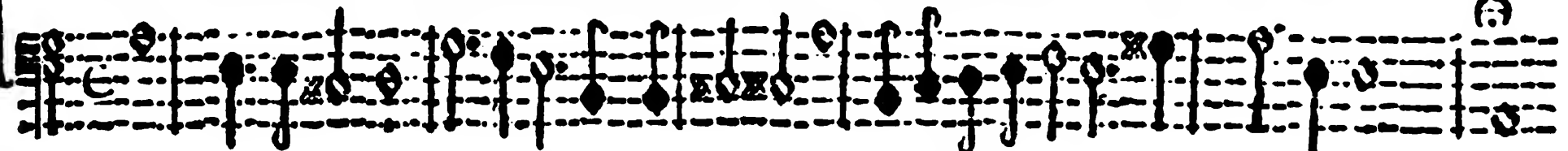
Ahi caso acerbo ahi fat'empio e cru dele Ahi stelle ingiuriose ahi ciel aua 10



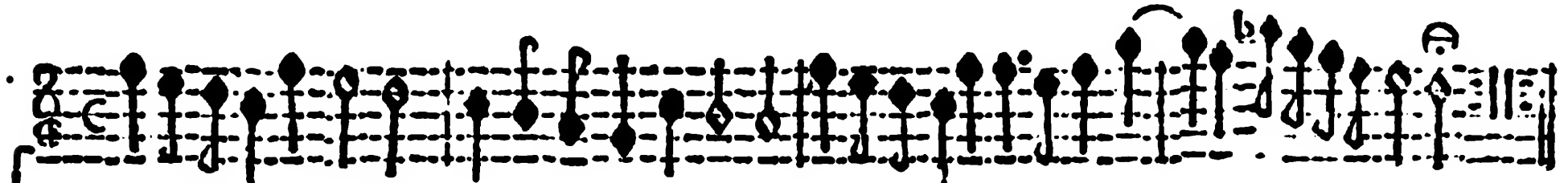
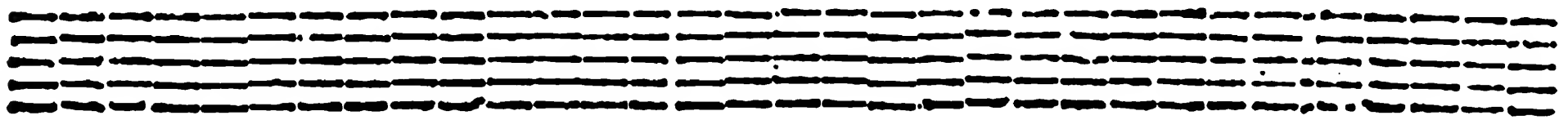
Ahi caso acerbo ahi fat'empio e cru dele Ahi stell'ingiuriose ahi ciel aua 10



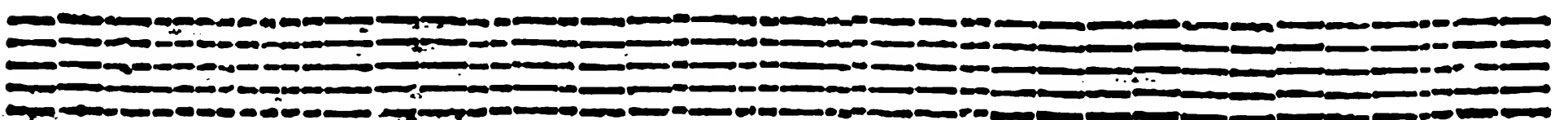
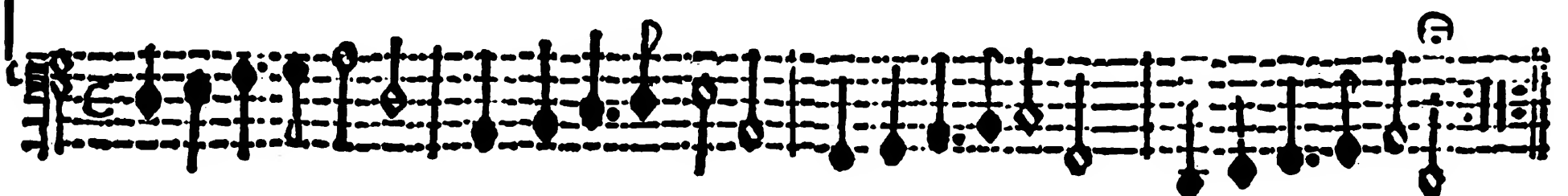
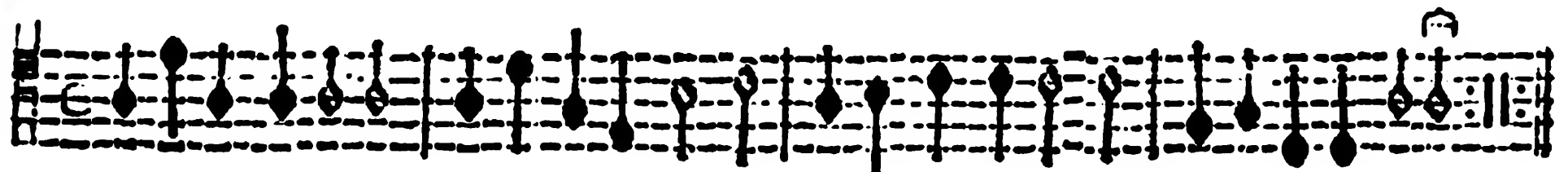
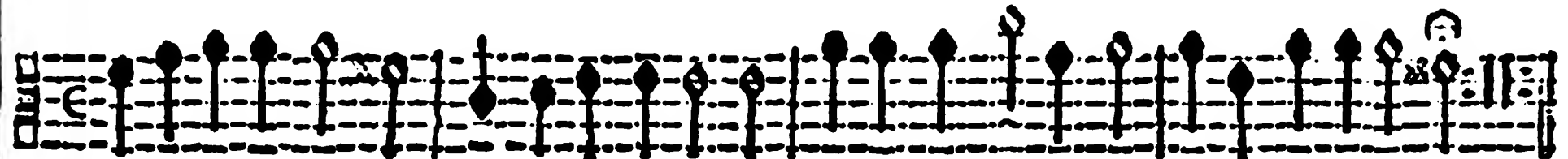
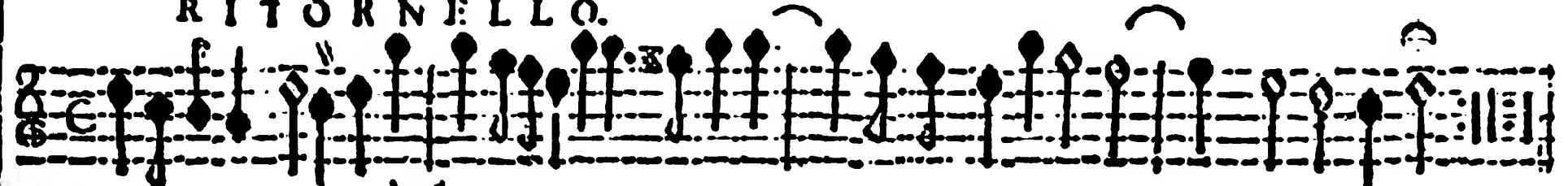
Ahi caso acerbo Ahi fat'empio e crudele Ahi stell'ingiuriose ahi ciel aua 10



Ahi caso acerbo Ahi fat'empio e cru dele Ahi stell'ingiuriose ahi ciel aua 10



RITORNELLO.



ATTO SECONDO

SINFONIA

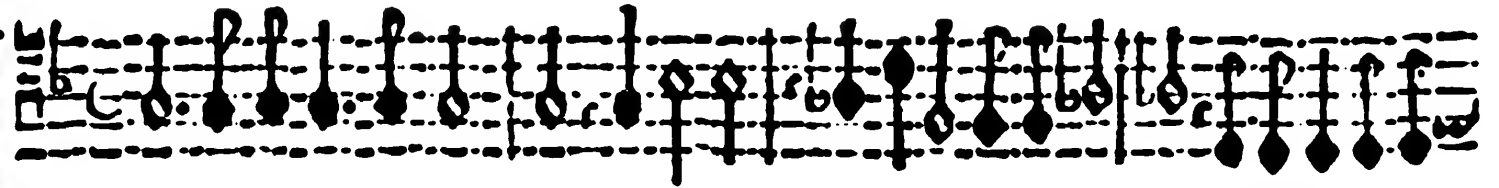
...variano il Tromb. Corn. & Regal.; & taciano le Viole da braccio, & Organi di legno Clauacem. & si muta la Sena.



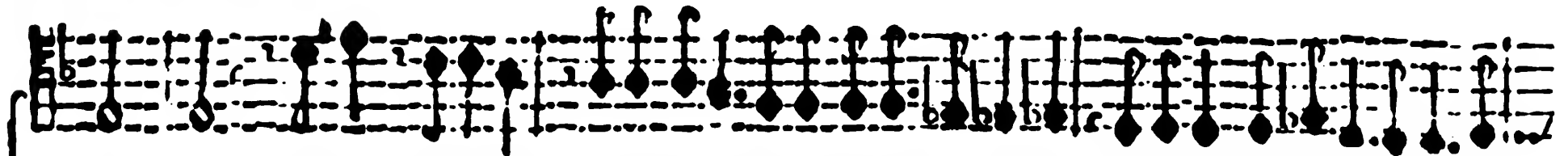
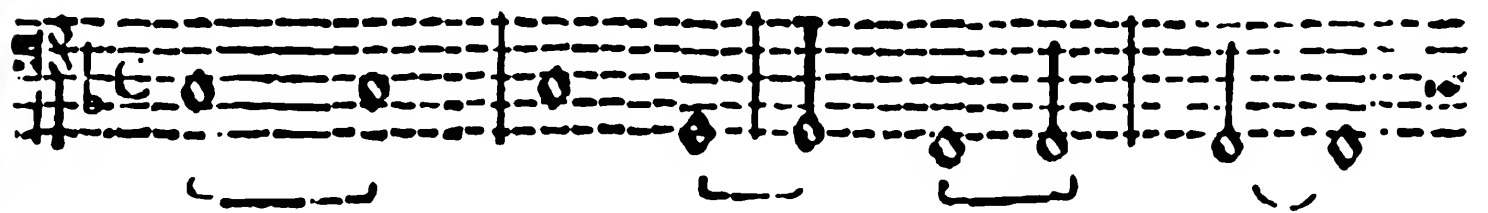
ATTO TERZO



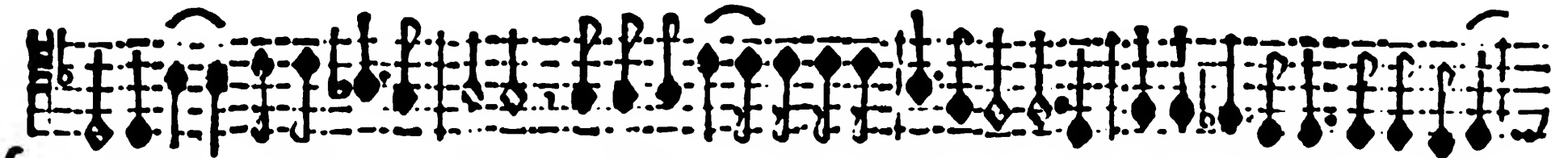
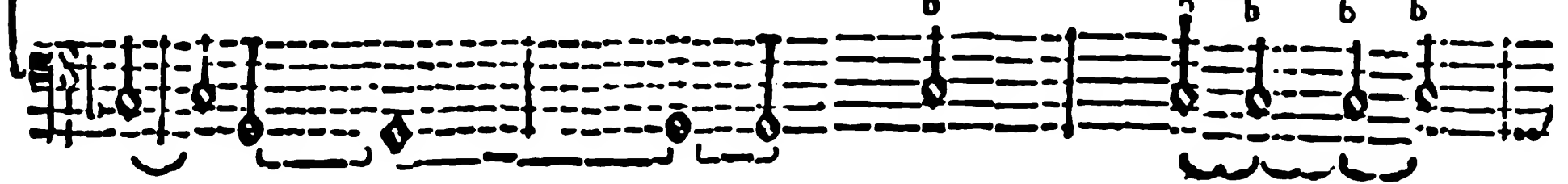

O R F E O.

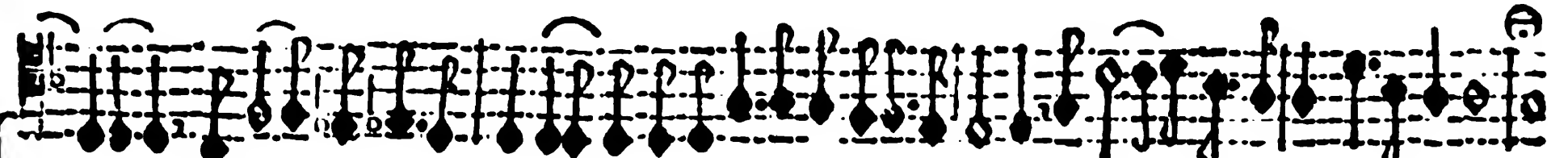
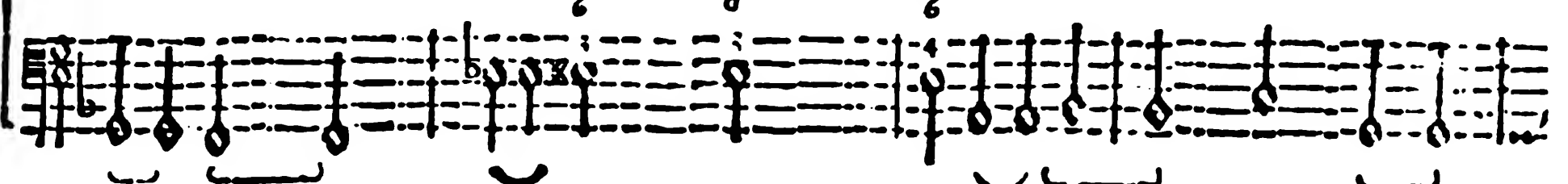
Corto da temio Nume Speranza Speranza vnico bene De gl'afflitti mor



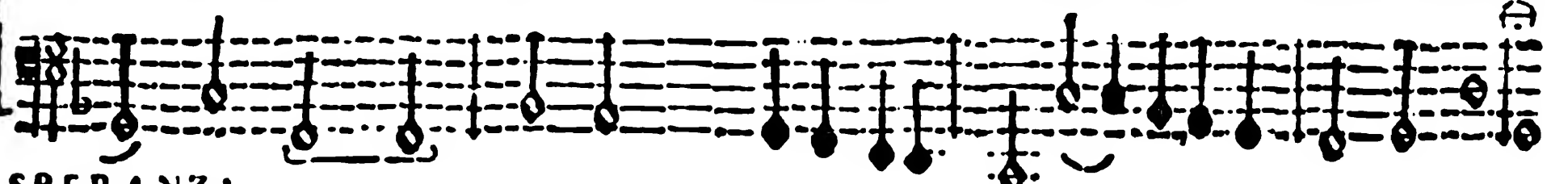
ra li Omai son giunto a quelli mesti e tenebrosi regni Que raggio di Sol giamai nò



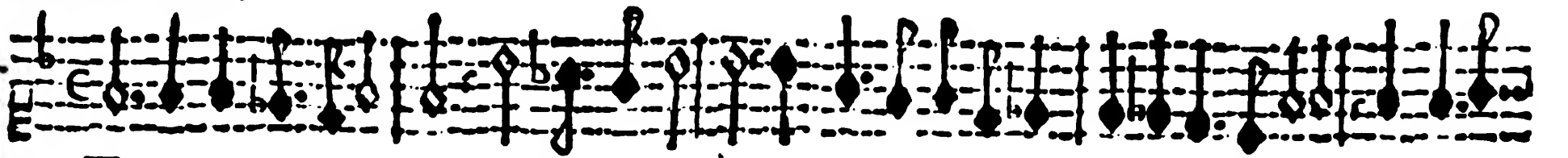
giò se Tu mia còpagna duce In colli stra ne e conosciute vie Regesti il passo debole e tieman-



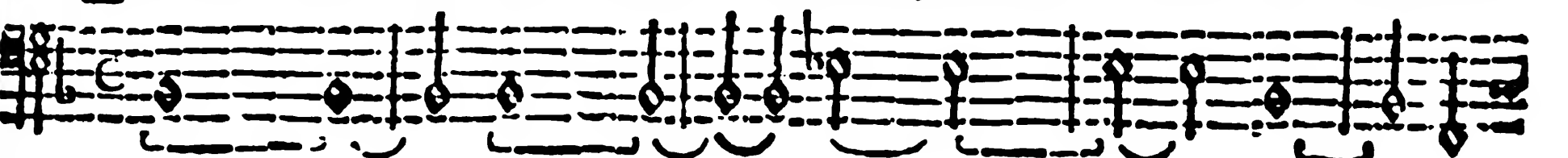
te Und'og gi ancora spero Di riueder quelle beate luci Che sol'a gl'ochi mei portà il giorno



SPERANZA.



Ecco l'atra palu de ecco il nochiero (che trahel'ignudi spir) tia l'altra riuu Dou ch'ha Plu



tonde l'ombra d'alto impero Che quel nero flagno che quel fiume In quei capi di pian to e

di dolore Dell'incutele ogni tuo ben ti scode Ilor tempo d'ugra co re e d'un bel cato

Inn qui t'ho condotto hor pianou lice Tecovenir chiamata legge di vieta Legge

scritta col ferro in duro sasso del ima reggia in su l'or ribil soglia Ch'in quelle nore

il fiero senso esprime Lasciate ogni spera zo uoi ch'entrate Lasciate ogn spera-

zo uoi ch'entrate Dūque se stabilito ho i purnel core Li porre il piene la Città do-

lente Date m'è fuggo e torno Al usato soggiorno. Due ah doue te'n vai unico

del mio cordol ce conforto Poi che'nò lunge homai Del mio l'ègo camin si scopri il porto Per che ti

parti e m'abbandoni ahi lasso Su'l periglioso passo Qual bene hor più m'auanza Se fuggi tu

Caronte canta al suono del Regale.
dolcissima speranza. O tu ch'innanzi morte a queste ri

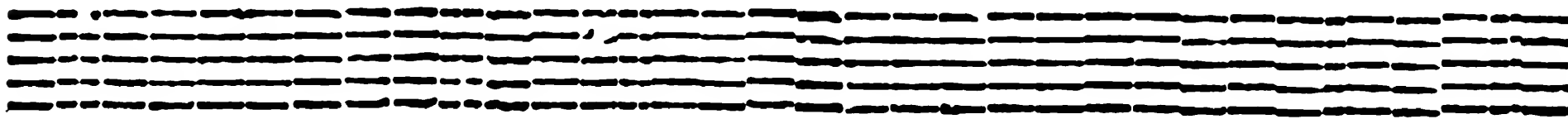
ue Temerario te'n vic ni arresta i passi Solcar quest'onde ad huom mortal non daffi

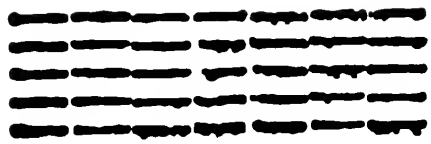
Ne può cò mortal albergò hauer chi viue Che? voi forse nemico al mio signo re Cerbero

tear da le tar tare porte Orapir bramitua cara consorte D'impudico delire acceto il

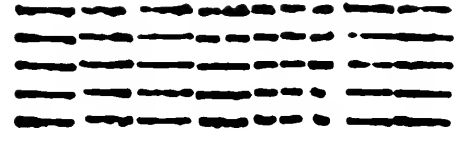
core l'osfre no al foli' ai dir ch'entra i mio legno Nò accorro più ma i cor porca salma Si

de gli antichi oltragg' ancor nel'alma Serbo acciba memoria e giullo sdegno





Orchestra al suono dell'Organo di legno, & un Chitarrone,
canta una sola delle due parti.



Violino.

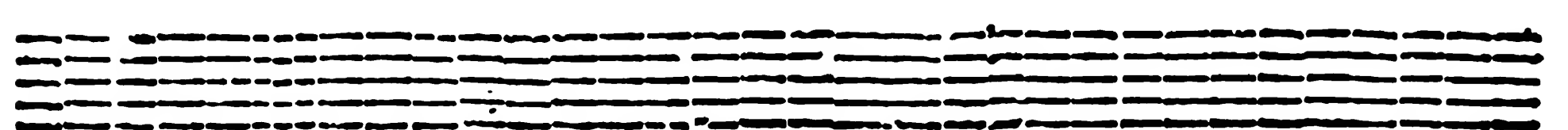
Violino;

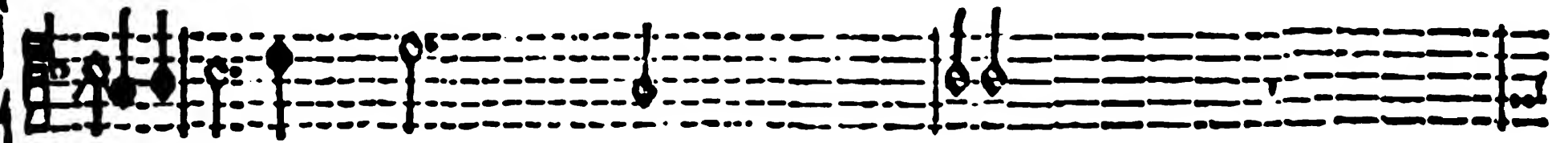
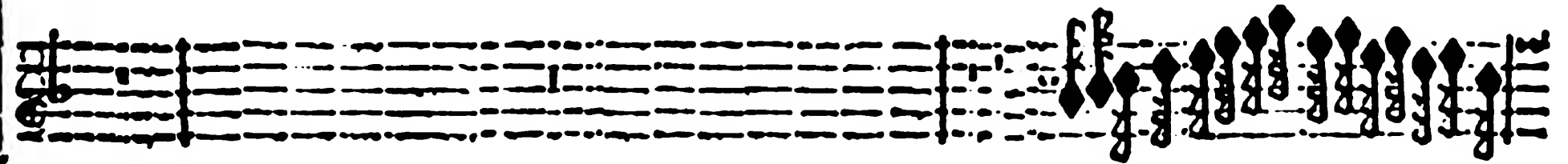
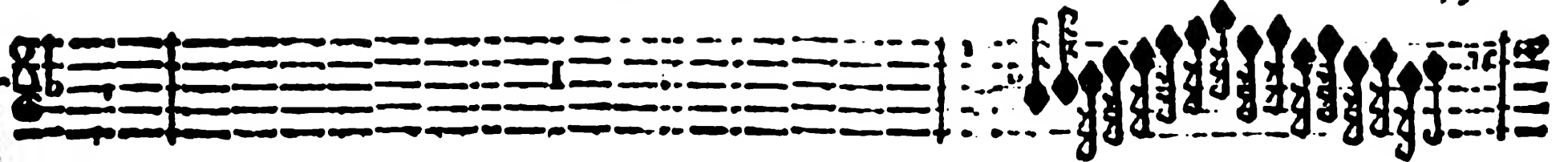
Pos-ten-te spiri-to e formi-da

Pos-sen-te spiri-to e formi-da

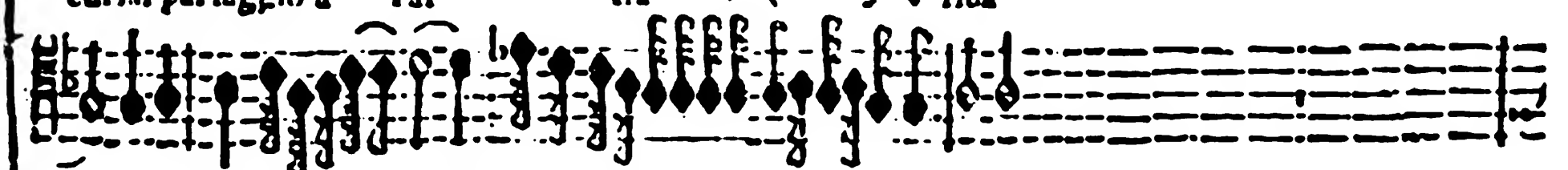
ci-til na me senza

bil nu-nc me senza cui

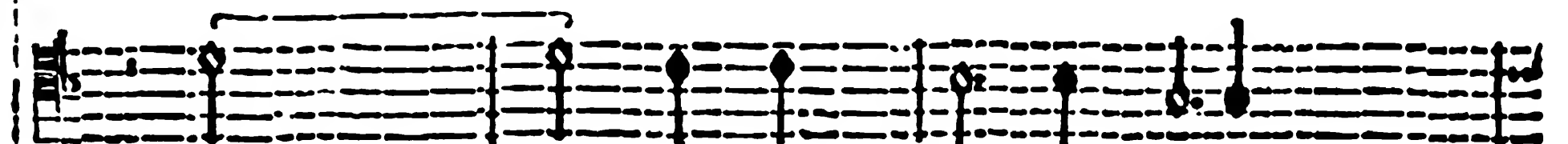
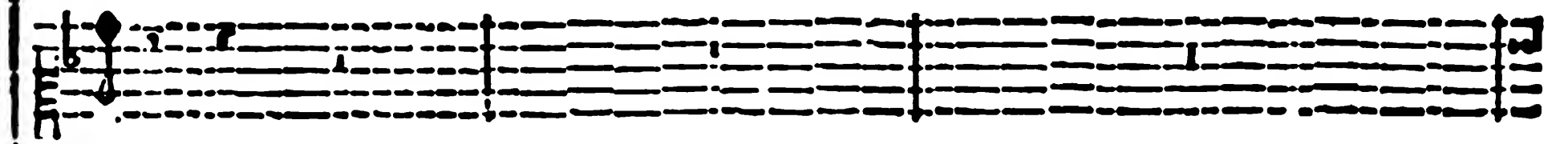
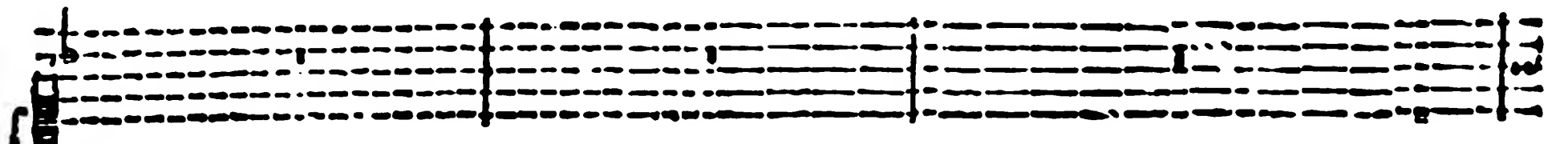
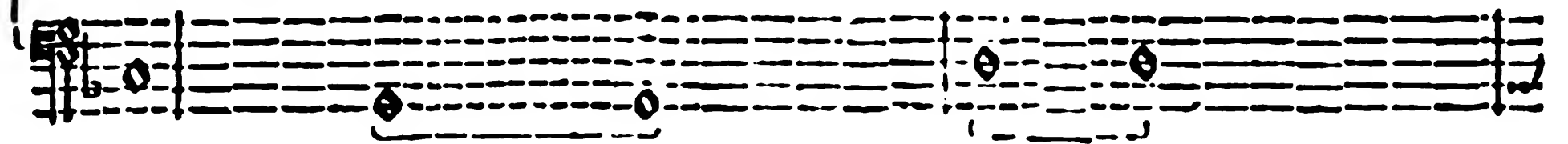




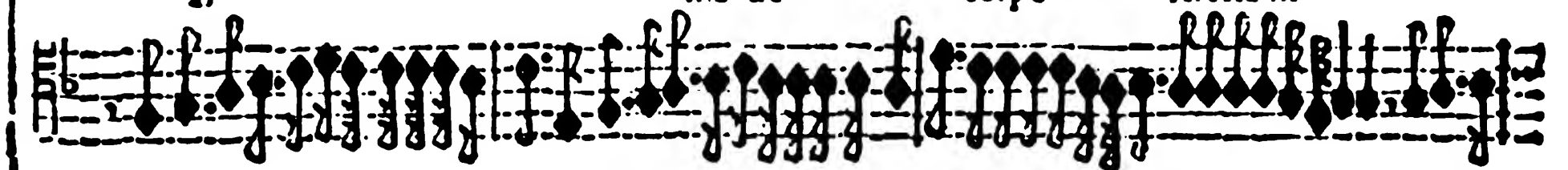
cui far passaggio a fal
ria riva



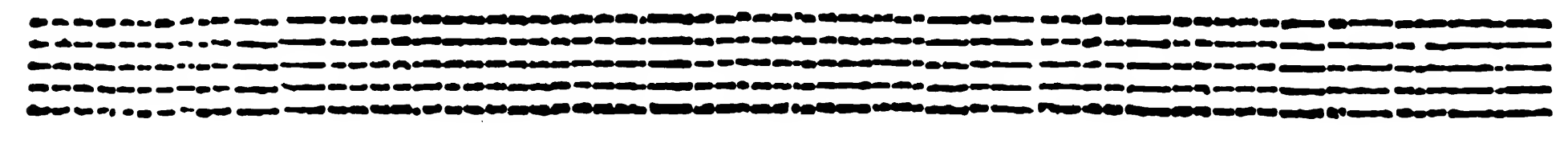
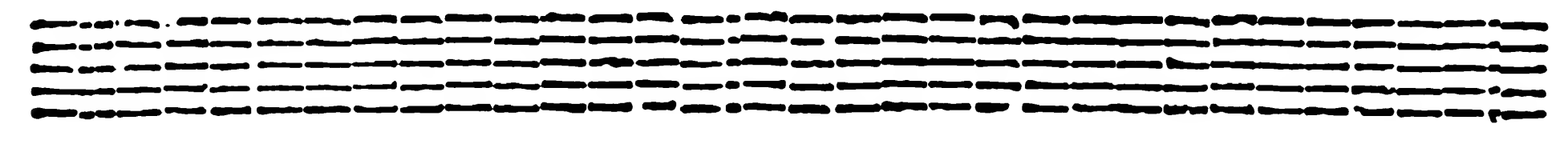
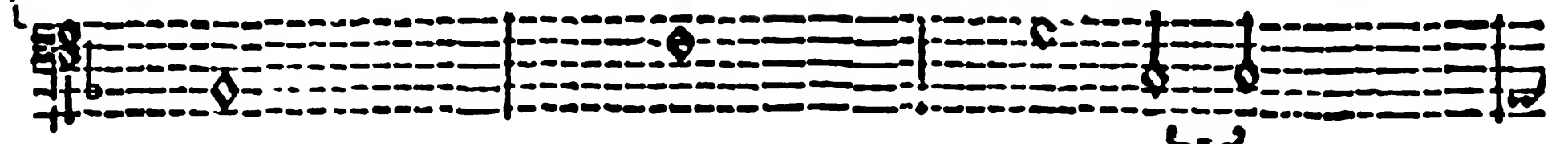
far passaggio a fal
ria riva



al ma da corpo sciolta in



Al mada cor po sciolta in van



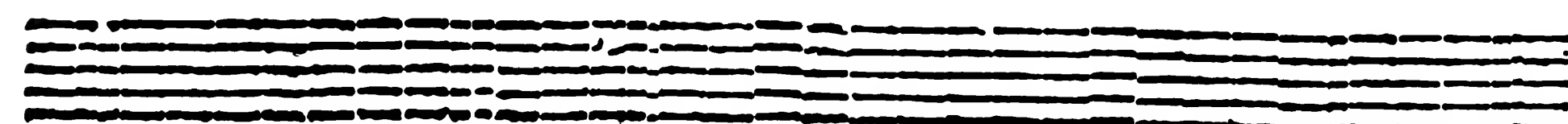
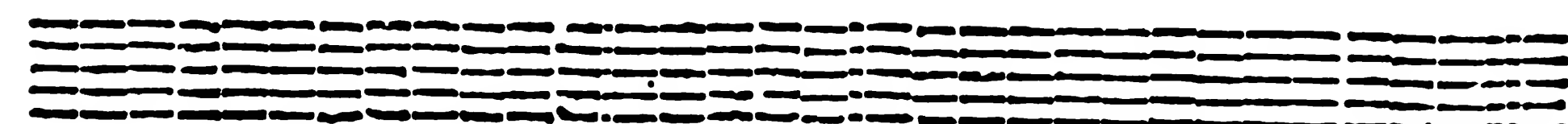
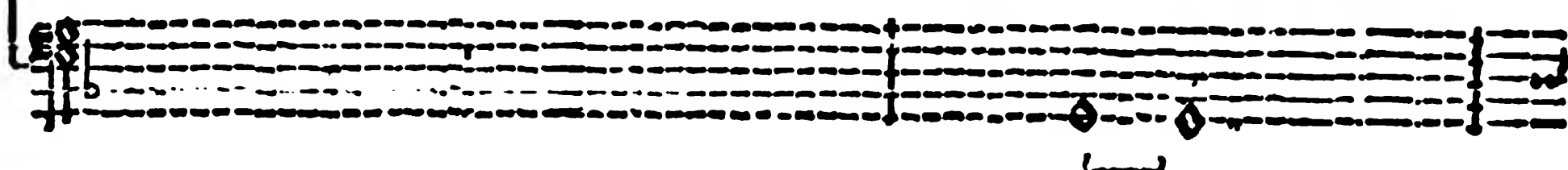
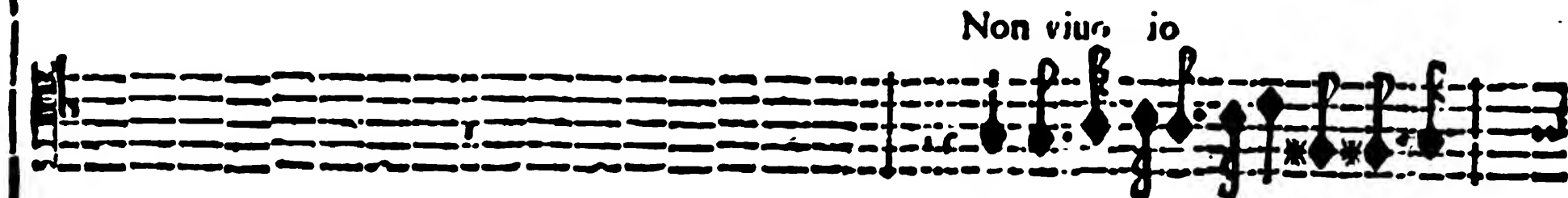
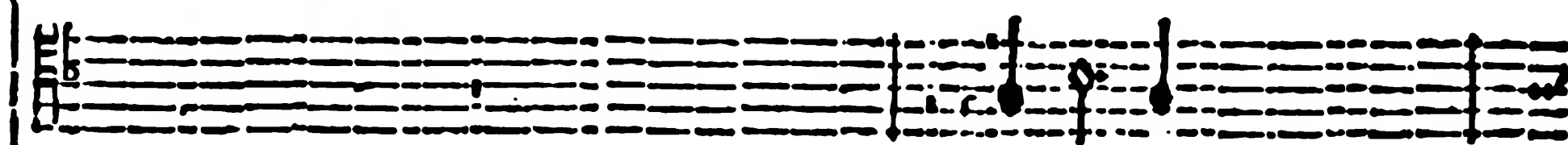
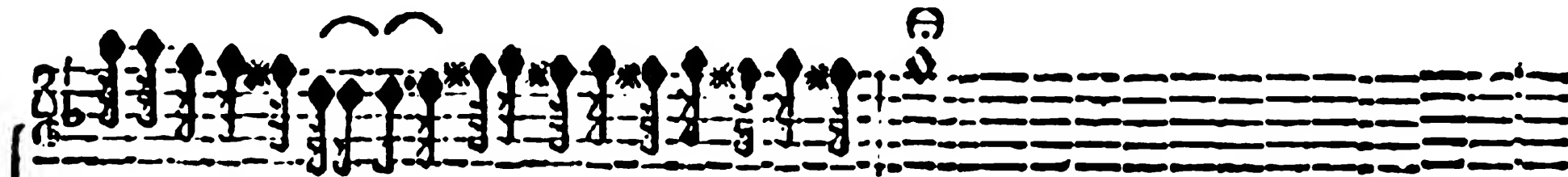
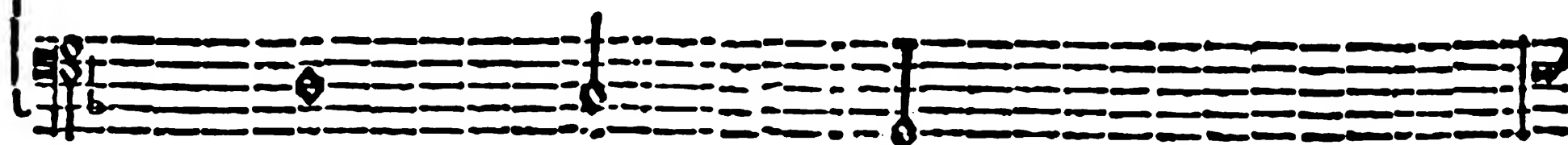
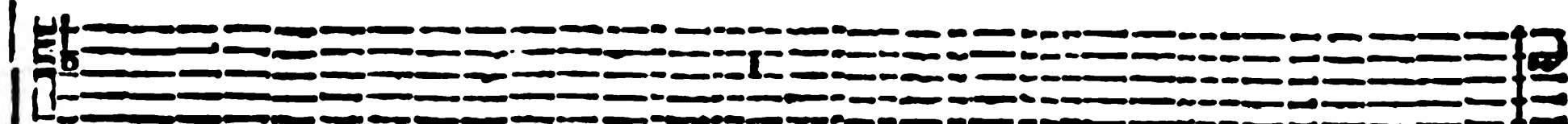
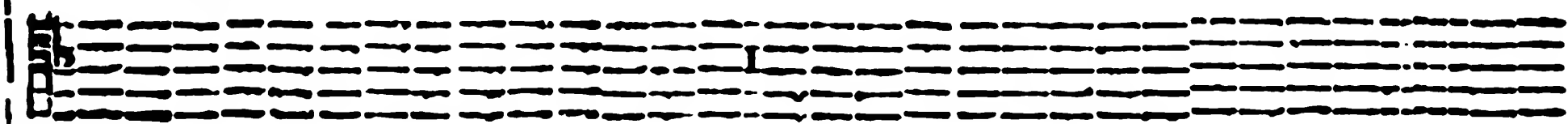
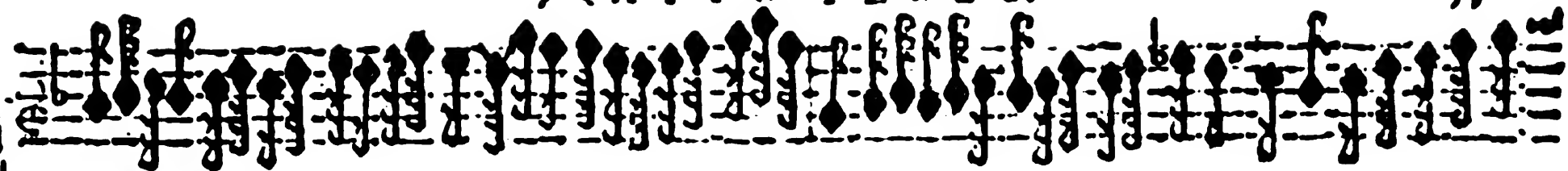
van pre su
presu

The first system consists of five staves. The top two staves are vocal lines. The third staff is a piano accompaniment line with lyrics 'van', 'pre', and 'su' written below it. The fourth staff is a dense piano accompaniment line with lyrics 'presu' written below it. The fifth staff is a piano accompaniment line.

RITORNELLO.

The second system consists of five staves. The top two staves are vocal lines. The third staff is a piano accompaniment line with the word 'RITORNELLO.' written below it. The fourth and fifth staves are piano accompaniment lines. The fourth staff begins with a repeat sign and a 'C' time signature. The fifth staff begins with a repeat sign.

Two sets of empty musical staves at the bottom of the page, each consisting of two staves.



Duei Cornetti

che poidi vita e priua

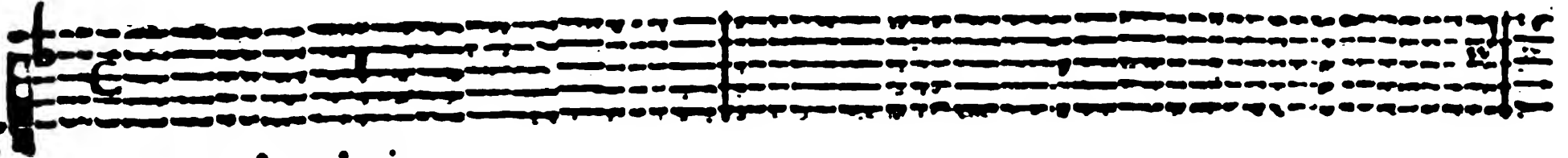
che pui di ui e pri ua

mia cara sposa il cor non è più meco.

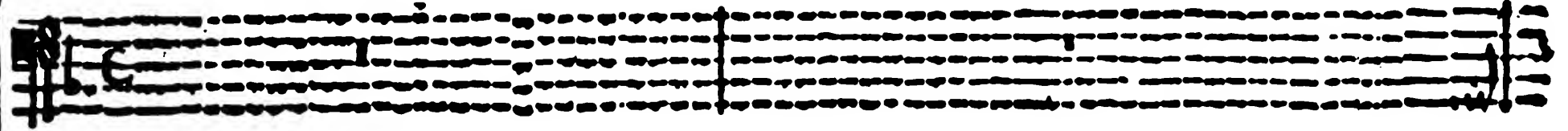
mia cara sposa il cor non è più meco.

RITORNELLO.

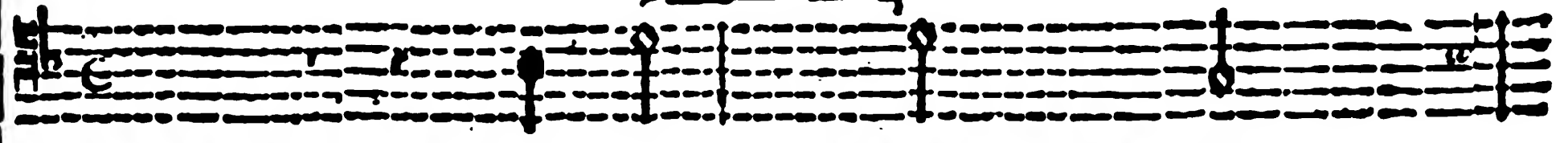
The musical score consists of several systems of staves. The first system shows a vocal line with lyrics: "e senza cor com'esser può ch'io ui ur." The second system continues the vocal line with lyrics: "E senza cor com'ef ser può ch'io ui ur." The score includes various musical notations such as notes, rests, and clefs. The bottom portion of the page shows empty staves, indicating the end of the printed music on this page.



Arpa dopia,



Arpa dopia.

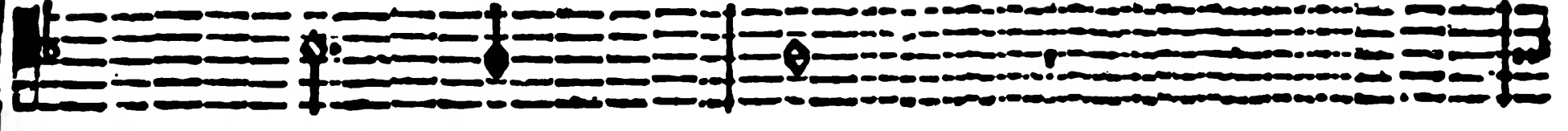
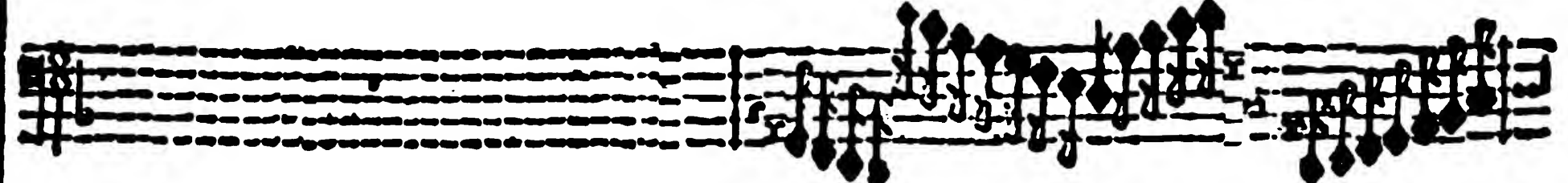
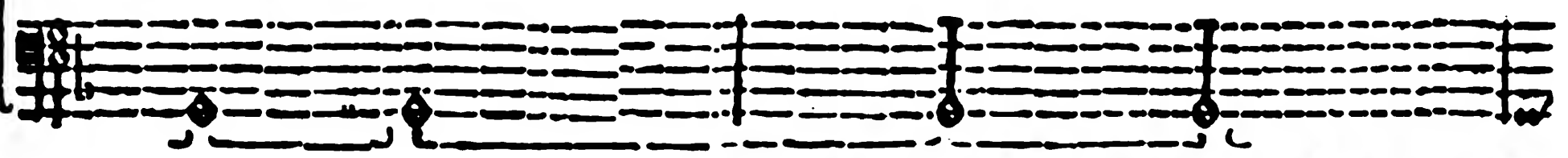


A lei

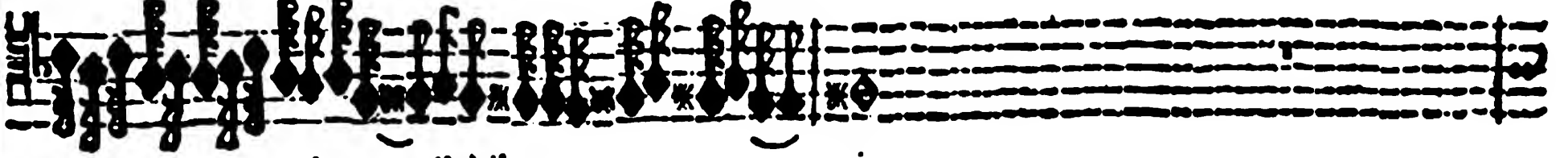
vol.



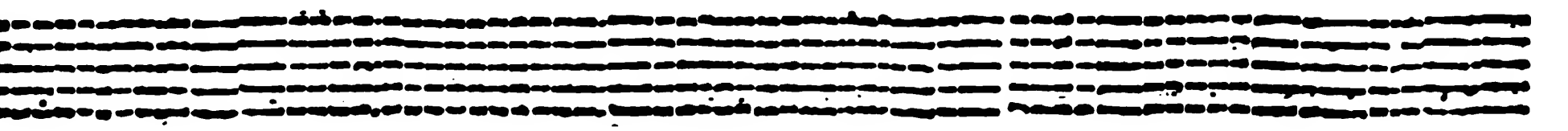
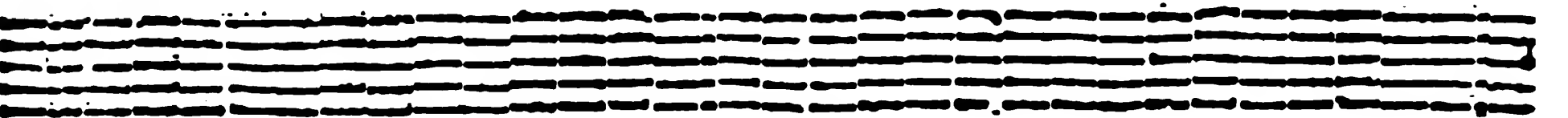
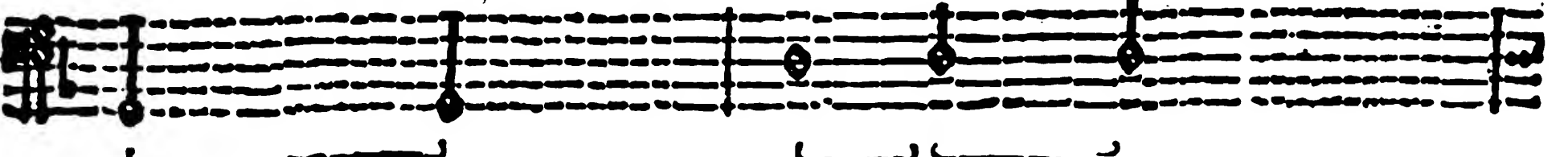
A lei

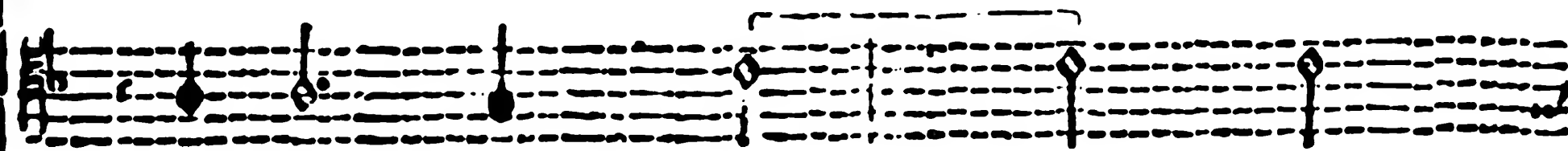
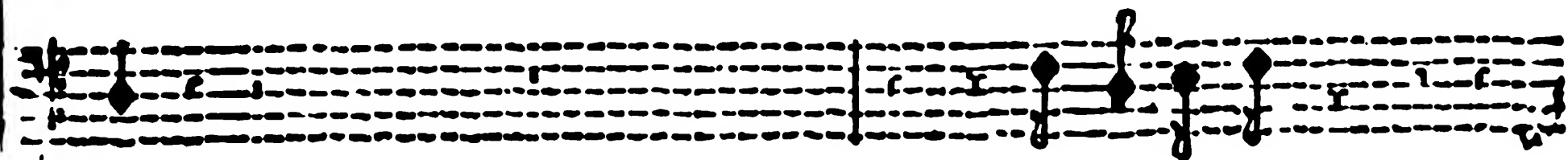
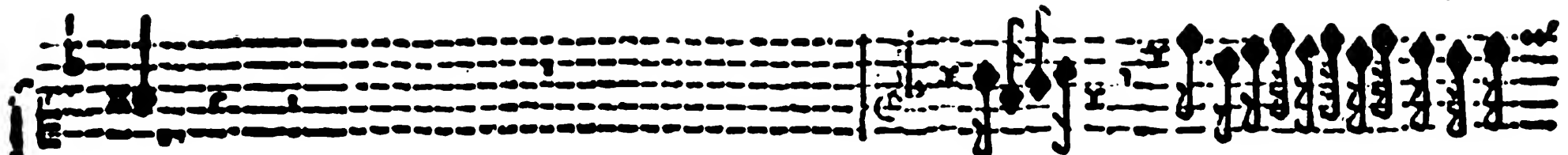


r'ò il ca min



vol r'ò il ca min

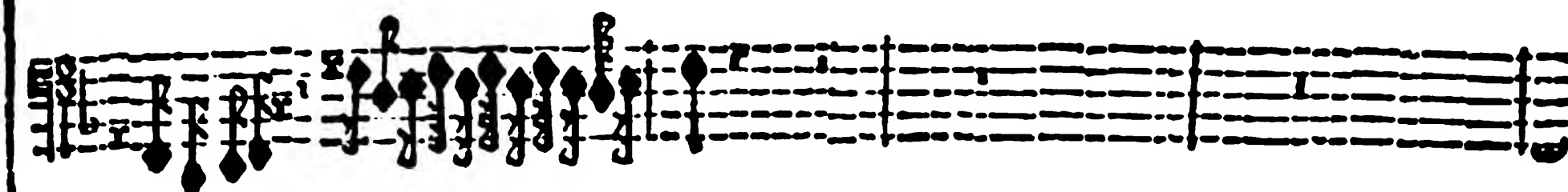
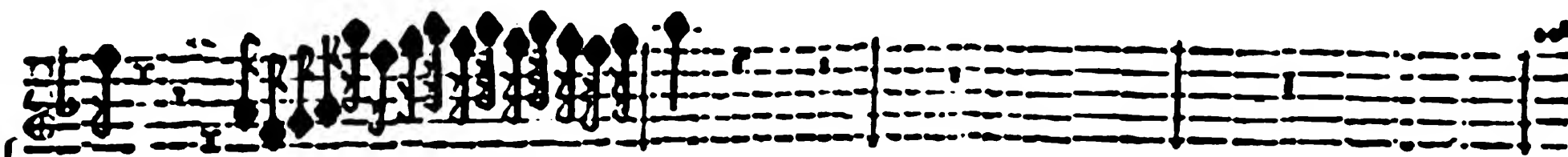
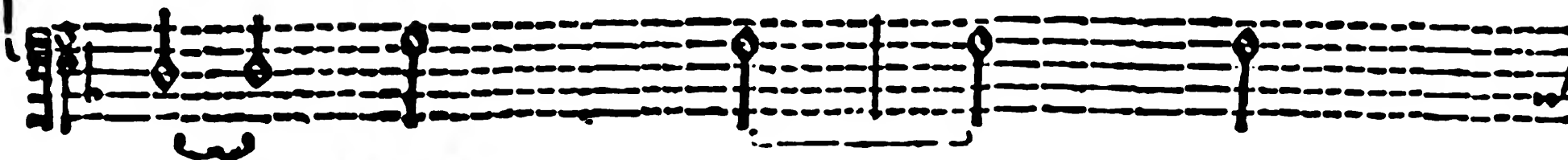




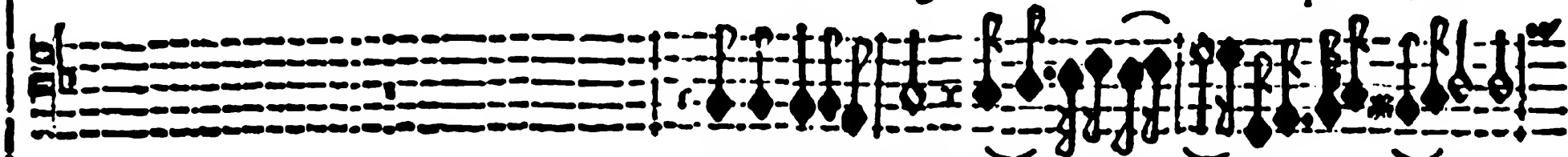
per l'a er cic co



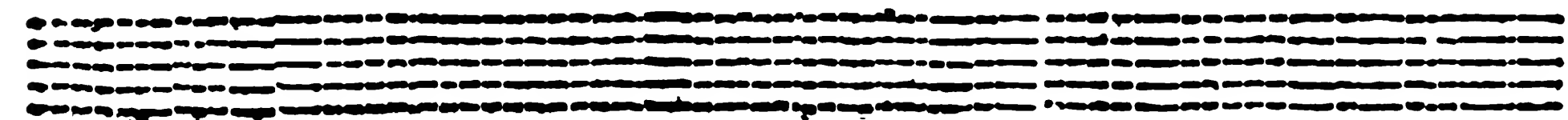
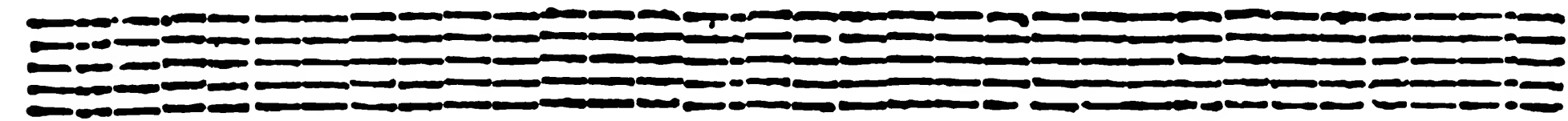
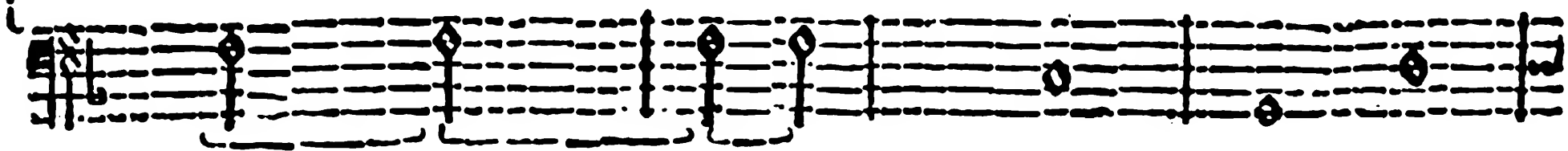
per l'a er cic co



Al inferno non già ch'o unque stas



Al inferno nō già ch'o un que stas



Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

tan

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

tan

ta bel lezza il para-

Musical staff with notes and rests.

ta bel lezza il paradi-

Musical staff with notes and rests.

Musical staff with notes and rests.

difo

ha

se

Musical staff with notes and rests.

lo ha se

Musical staff with notes and rests.

The first staff of music features a complex rhythmic pattern with many beamed notes, characteristic of a keyboard or lute accompaniment. It begins with a treble clef and a key signature of one flat.

RITO INELLO.

The second staff continues the complex rhythmic accompaniment from the first staff, maintaining the same key signature and rhythmic density.

The third staff shows a significant change in texture, with fewer notes and more rests, indicating a reduction in tempo or a change in the piece's character.

The fourth staff returns to a more active rhythmic accompaniment, similar in density to the first two staves.

The fifth staff continues the active accompaniment, with various rhythmic figures and beamed notes.

The sixth staff shows a further reduction in activity, with sparse notes and rests, possibly marking the beginning of a new section or a further tempo change.

The seventh staff features a more active accompaniment, with a mix of rhythmic patterns and rests.

The eighth staff continues the active accompaniment, showing a variety of rhythmic textures.

The ninth staff shows a further reduction in activity, with sparse notes and rests, similar to the sixth staff.

The tenth staff features a more active accompaniment, with a mix of rhythmic patterns and rests.

The eleventh staff continues the active accompaniment, showing a variety of rhythmic textures.

The twelfth and final staff on the page shows a further reduction in activity, with sparse notes and rests, ending the piece.

This musical score page contains ten systems of music. The first four systems are instrumental, likely for strings, with a common time signature 'C'. The fifth system features a vocal line with lyrics: "Or fe o son" and an orchestral marking "Or." above the staff. The sixth system is instrumental. The seventh system is instrumental. The eighth system is instrumental. The ninth system features a vocal line with lyrics: "feo son" and an orchestral marking "Or." above the staff. The tenth system is instrumental. The score is written in a traditional musical notation style with various note values and rests.

Musical staff for Violino, featuring a complex melodic line with many sixteenth and thirty-second notes.

Violino.

Musical staff for Violino, continuing the melodic line with various rhythmic values.

Violino.

Musical staff for Bass, providing a harmonic accompaniment with a steady eighth-note pattern.

Basso da braccio.

Musical staff for Bass, continuing the accompaniment.

io Che d' Euridice i pal

Musical staff for Bass, continuing the accompaniment.

io Che d' Euridi ce i pal

Musical staff for Bass, continuing the accompaniment.

Musical staff for Bass, continuing the accompaniment.

Musical staff for Bass, continuing the accompaniment.

Musical staff for Bass, continuing the accompaniment.

Musical staff for Bass, continuing the accompaniment.

se gue per queste tene broscarenh

Musical staff for Bass, continuing the accompaniment.

se guo per queste te hro sca rone O ue già mai

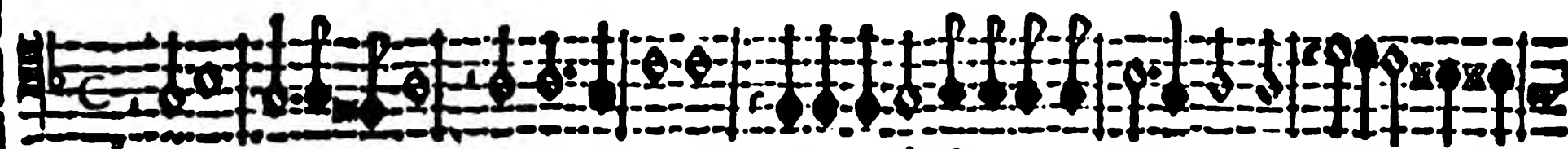
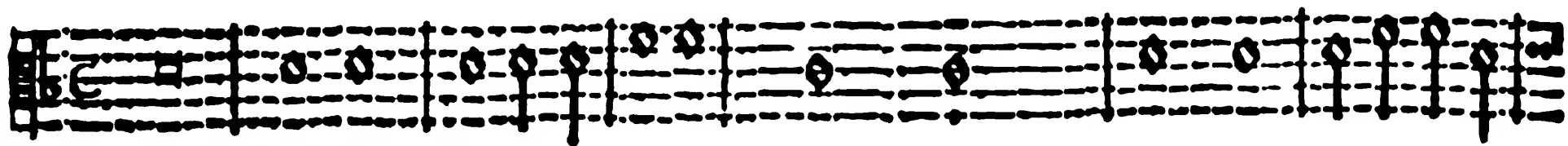
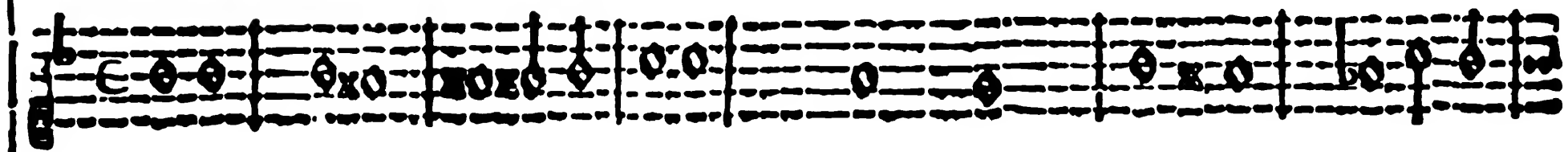
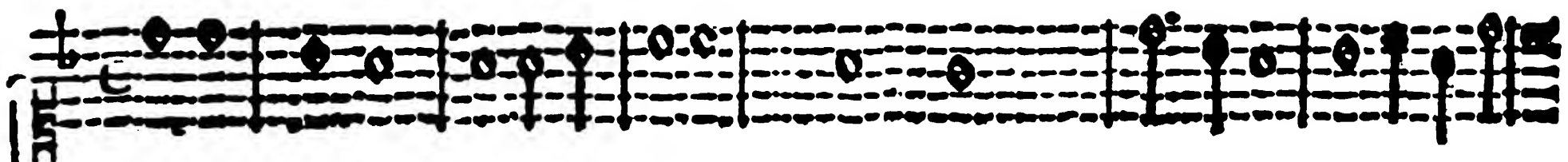
Musical staff for Bass, continuing the accompaniment.

gia mai per huom mor tal non val si.
per huom mor tal non val si o de le

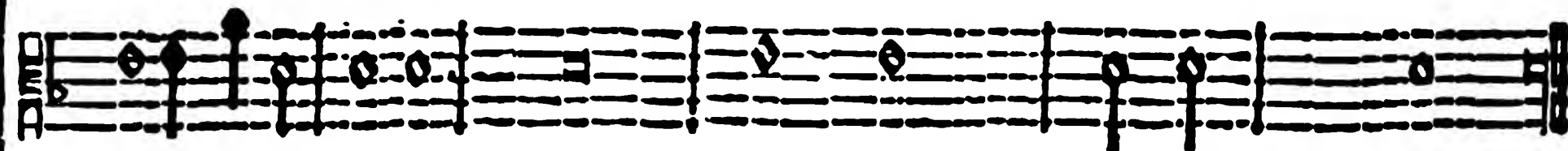
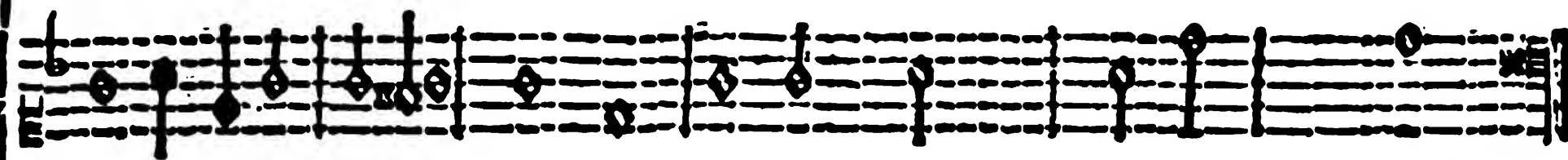
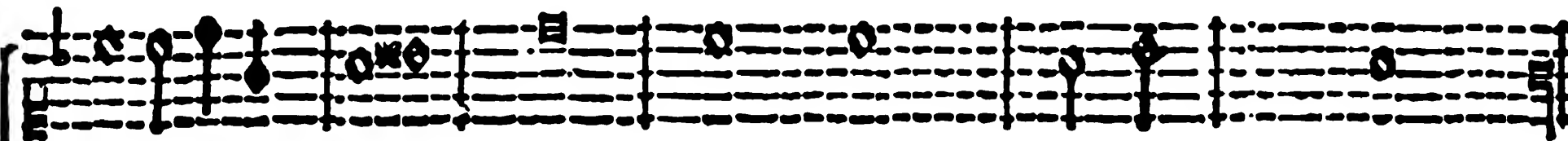
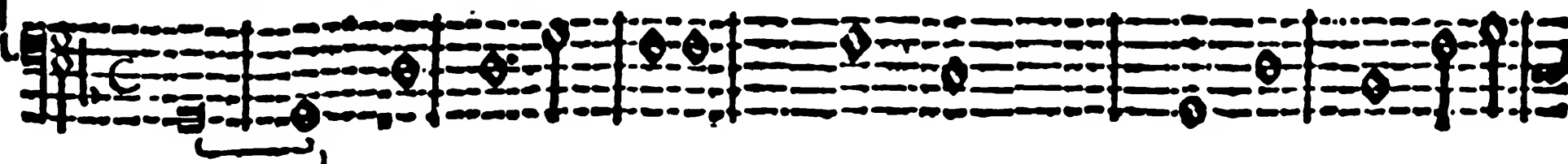
luci mie luci se rene S'un nostro sguar do può tornarmi in ui ra ahi chi

niega il cōforto a le mie pene Ahi chi niega il con forto a le mie pene

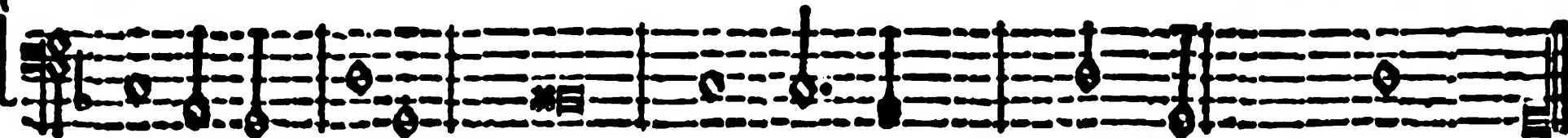
Fanno sonare le altre parti da tre Viole da braccio, & un contrabbasso
de Viola tocchi pian piano.



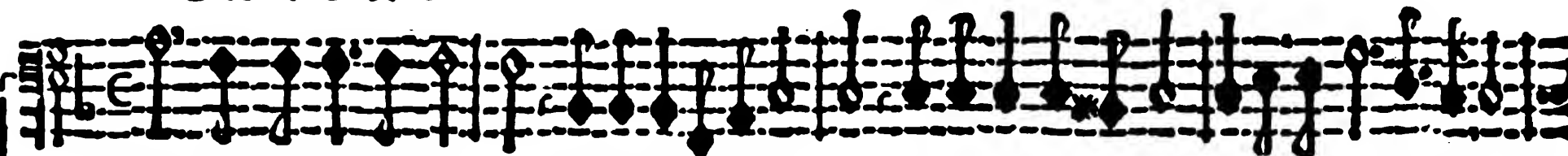
Soltu nobile Dio poi darmi aita Ne temer dei che sopi'vn aurea cetra Sol di corde so



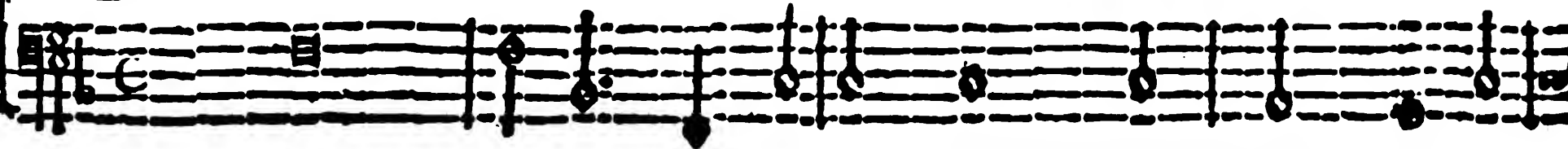
auar mo le dita Cetra cui rigid'alma in uan s'impetra



CARONTE



Ben mi lusinga alquanto Dilettàdomi il co : e Sconsolato canto se il tuo pià'el tuo can



to Malungeah lungchia da questo petto pietra di mio valor non degno effetto.

ORFEO.

Ah sventurato amante sperar dun que non lice Ch'odà miei prie ghi cittadin d'Averno

Unde qual ombra errare l'infelice polto cadauero e infelice Prius farò del'ie lue del'Infer-

no Celi volentia forte Ch'in quell'orror di morte Da te cor mio lontano Chiamieuo

nome in vano E pregando e pian gendo io mi consu mi Rendetemi il mio ben Rendeteni il mio

ben Ren detemi il mio ben Tarta rei Numi.

Questa Sinfonia sonò pian piano, con Viole da braccio, un Org. di leg. & un contrabbasso de viola da gamba.

SINFONIA.

Orfeo canta al suono del Organo di legno solamente.

Et dorme e la miacetra se pietra nō impetra Nel indurato core al mē il sōno Fuggir al mio can-
targl'occhi nō ponno Su dunque a che più tardo Temp'è be da prodar su l'altra sponda S'al
cun nō è ch'il nieghi Vaglia l'ardir se foran van' i prieghi Euago hor del tēpo L'occasion ch'esser de

Qui entra nella barca e passa cantando al suono del Organo di legno.

còlta a tempo.

Mentre versan quest'occhi amati fu mi

Rendetemi il mio ben Rendetemi il mio ben Rendetemi il mio ben Tarra re: :umi

SINFONIA A 7.

ATTO TERZO.

This block contains the first eight staves of a musical score. The notation includes various note values such as eighth, sixteenth, and thirty-second notes, as well as rests. The music is organized into measures by vertical bar lines. Some notes are beamed together, and there are occasional slurs. The staves are connected by a vertical line on the left side. The notation is in black ink on a white background.

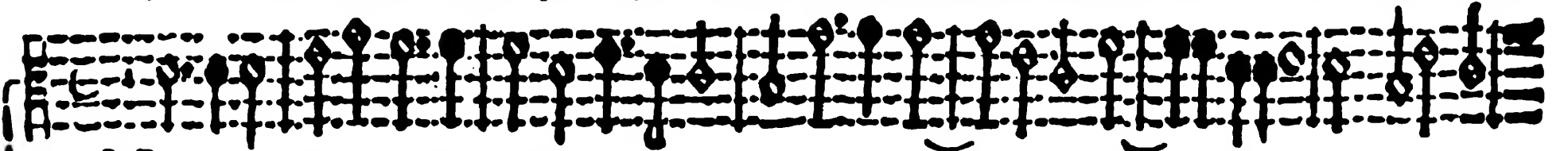
A set of four empty musical staves, consisting of four horizontal lines each, with no notes or other markings.

A set of four empty musical staves, consisting of four horizontal lines each, with no notes or other markings.

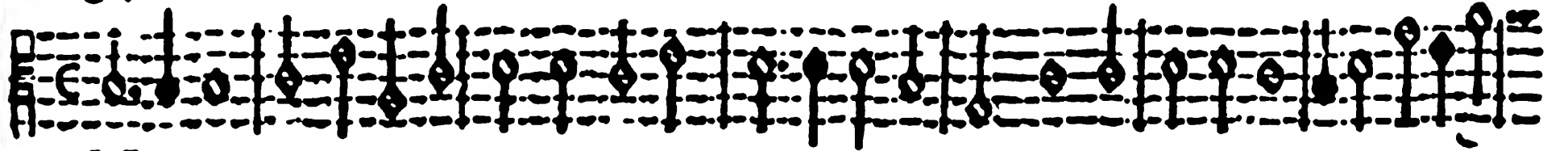
A set of four empty musical staves, consisting of four horizontal lines each, with no notes or other markings.

A set of four empty musical staves, consisting of four horizontal lines each, with no notes or other markings.

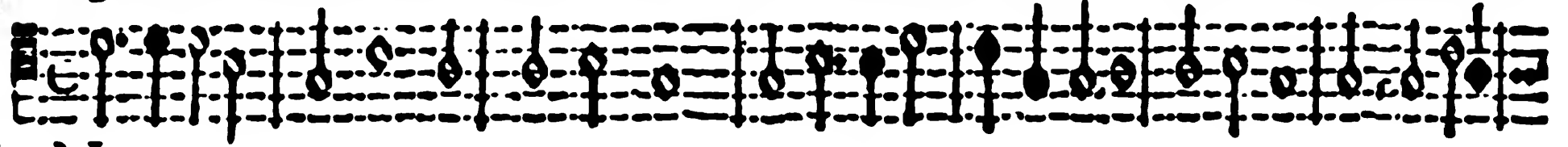
Coro de spirti, al suono di un Reg. Org. di corno, cinque Trombe, duoi Bassi da gamba, & un contrabasso de viola



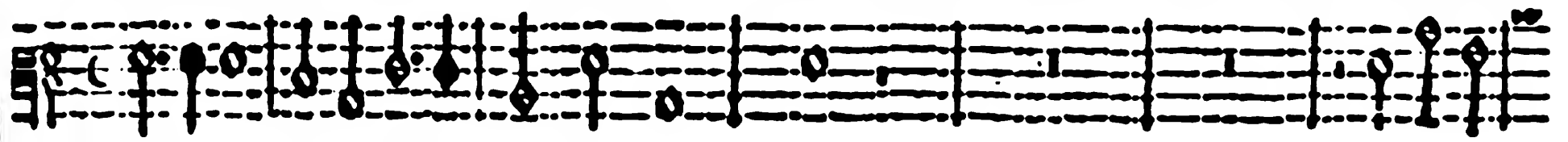
Nulla impresa per huò si tenta in vano no Nulla impresa per huò si tenta in vano Ne contro a



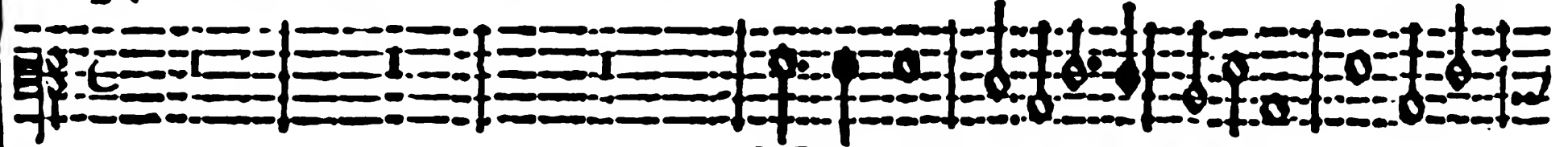
Nulla impresa per huò si tenta in vano Nulla impresa per huò si tenta in vano Ne contra lui



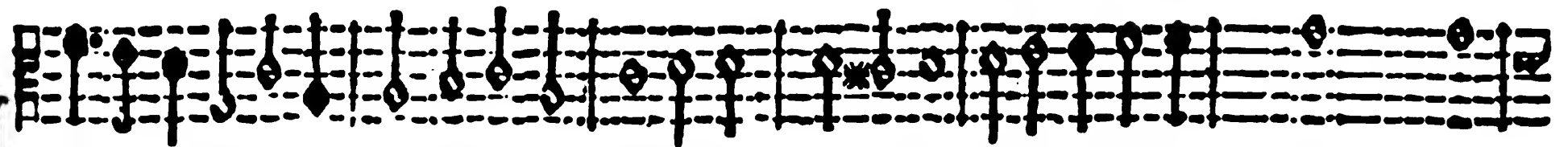
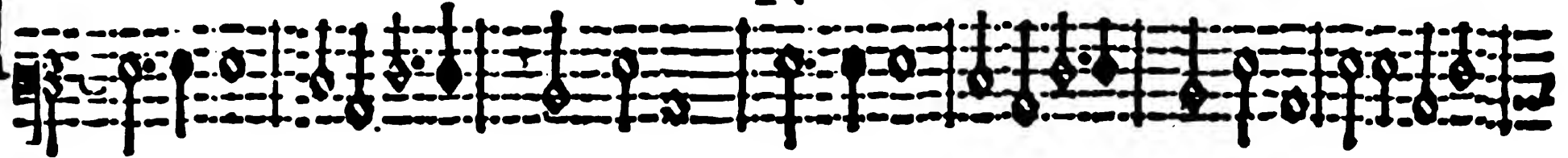
Nulla impresa per huò si tenta in vano no Null'impresa per huò si tenta in vano Ne contra



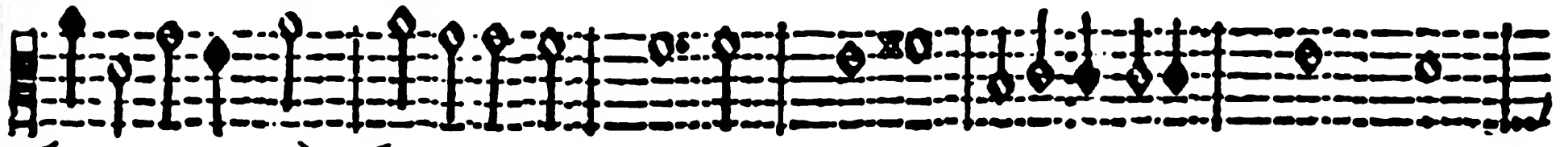
Nulla impresa per huò si tenta in vano no Ne contra



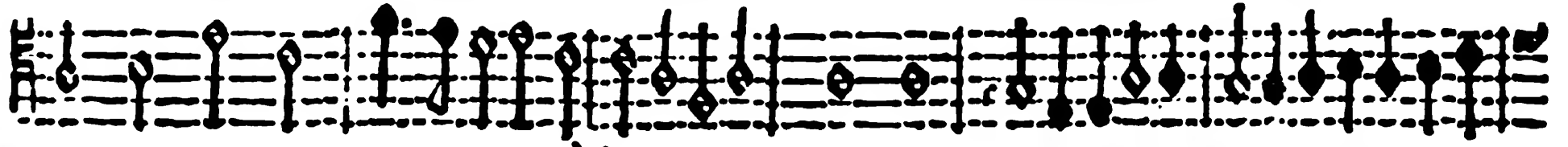
Nulla impresa per huò si tenta in vano Ne con-



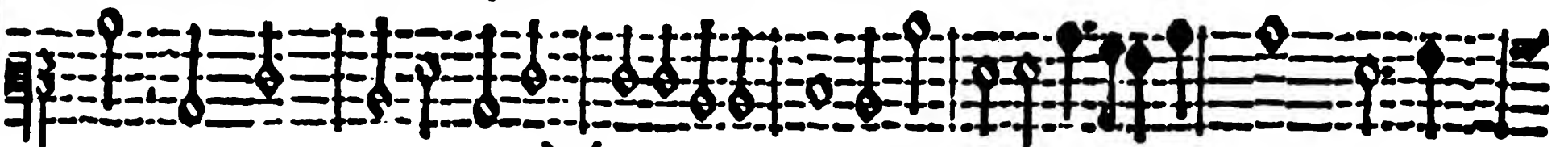
lui Ne contra lui più sa natura ar marse Ei de l'instabil piano



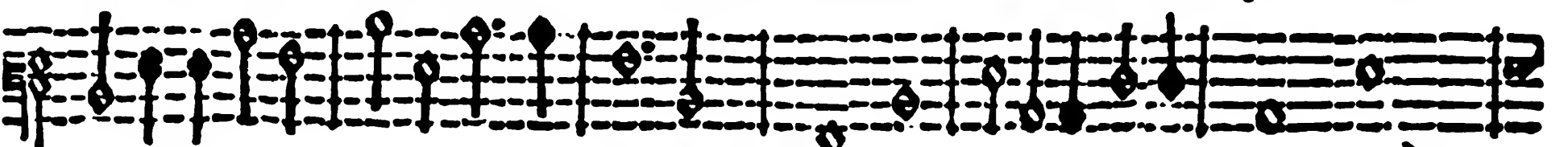
Ne contra lui più sa natura ar marse Ei del'instabil piano



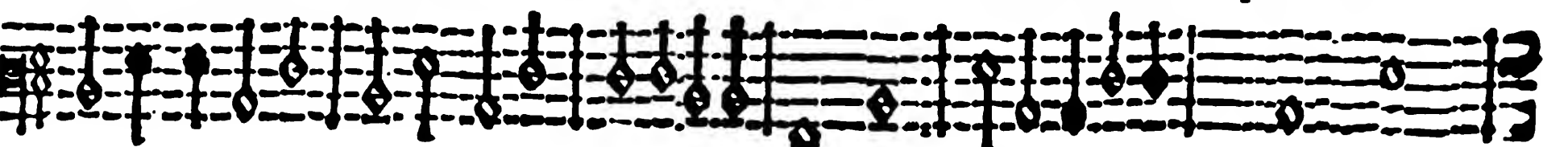
lui Ne contra lui più sa natura ar marse Ei de l'instabil piano Arò gl'ondoli



lui Ne contra lui più sa natura ar marse Ei del'instabil piano A-



tra lui Ne contra lui più sa natura ar marse Ei de l'instabil piano



Arò gl'ondosi campi e'l seme sparso Di sua tiche on d' aurea

Arò gl'ondosi cãpi Arò gl'ondosi campi e'l seme sparso Di sua tiche on d' aurea

campi e'l seme sparso e'l seme spar se Di sue fati ch'on d' au-

rò gl'ondosi cãpi e'l seme sparso e'l seme spar se Di sue fati che on d' au rea mel-

Arò gl'ondosi cãpi e'l seme spar se Di sue fati ch'on-

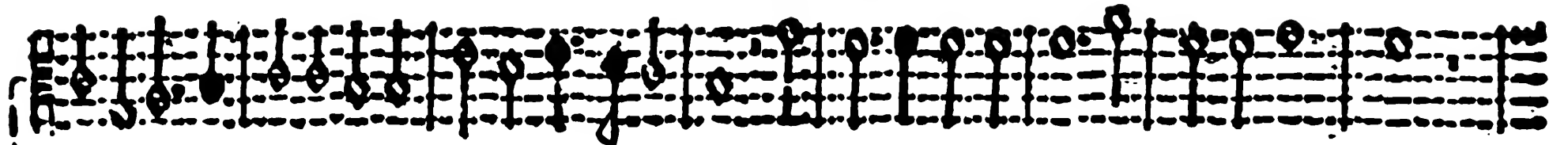
melle ac col se Quinci, pche memoria per che, memoria vi uelle di sua glo ria La

mel se ac col se Quinci pche memoria Vi uelle di sua gloria La fama

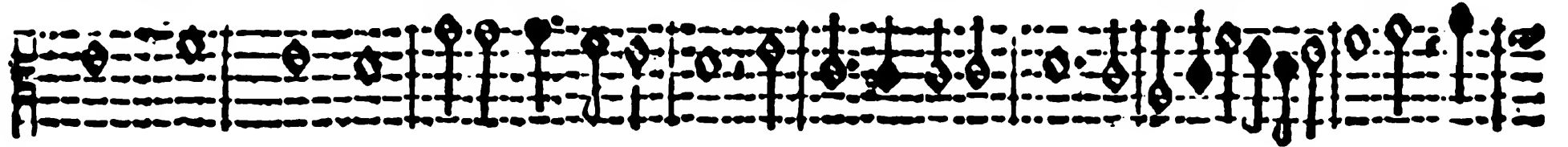
rea mel se ac col se Quinci p. he memoria Vi uelle di sua glo ria la fama a

se ac col se Quinci perche memoria Vi uelle di sua gloria La fama

d' aurea mel se ac col se Quinci perche memoria Vi uelle di sua gloria La fa-



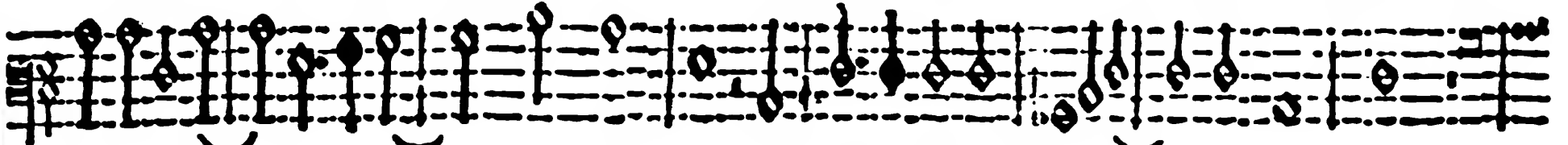
fama a dir di lui sua lingua sciol se' Ch'ei pose freno al mar con fragil le gno



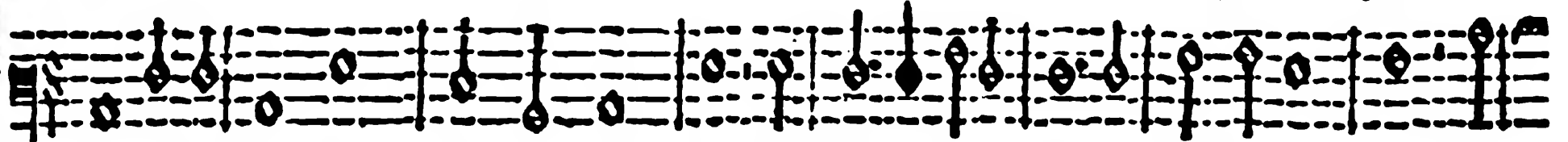
dir di lui sua lingua sciol se Ch'ei pose freno al mar cō fragil le gno che sprez-



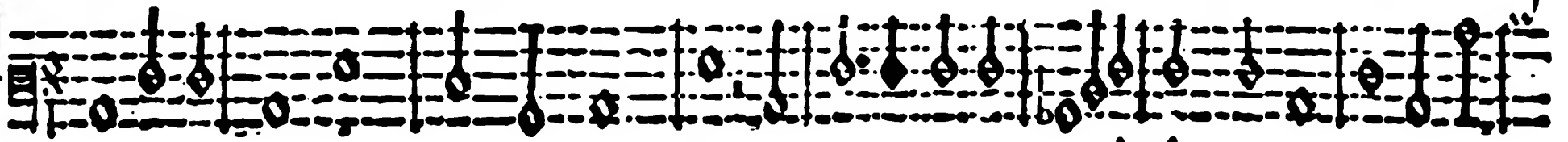
dir di lui sua lingua sciol se Ch'ei pose freno al Mar con fragil le gno Che



dir di lui sua lin gua sciol se Ch'ei pose fren' al Mar cō fra gil le gno



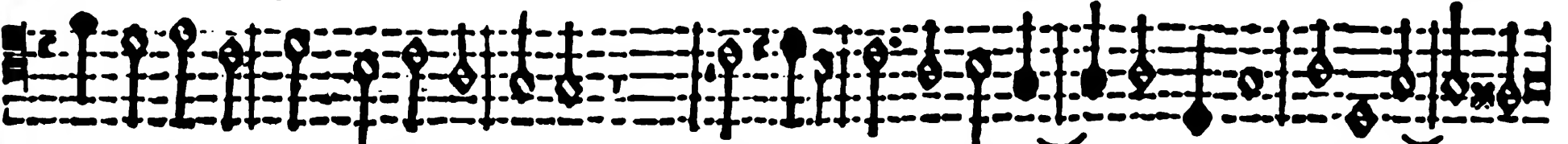
ma a dir di lui sua lingua sciol se Ch'ei pose freno al mar cō fragil le gno Che



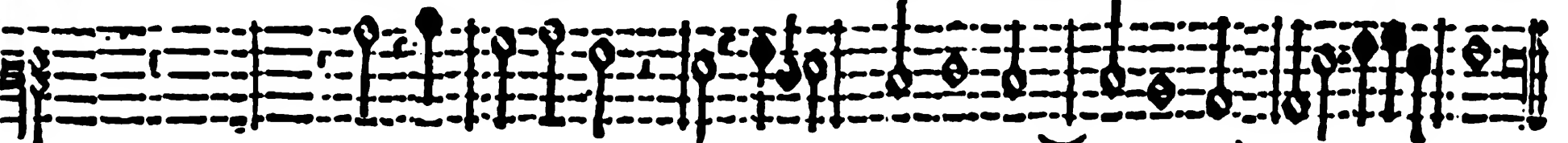
Che sprezzo d'austr'e d'Aquilon lo sde gno Che sprezzò d'austr'e d'aquilon lo sde gno.



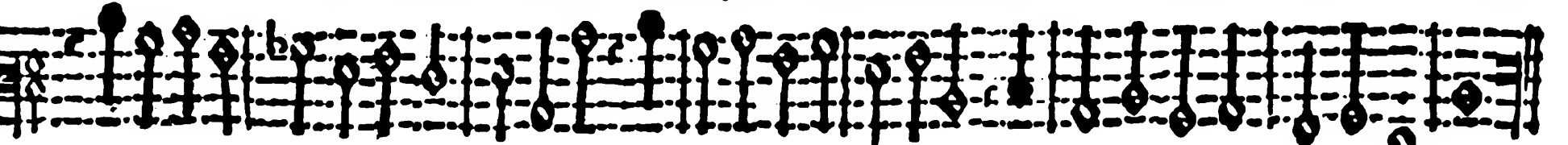
zò d'Austr'e d'aquilon lo sdegno Che sprezzò d'austr'e d'aquilò lo sdegno e daqui lon lo sdegno.



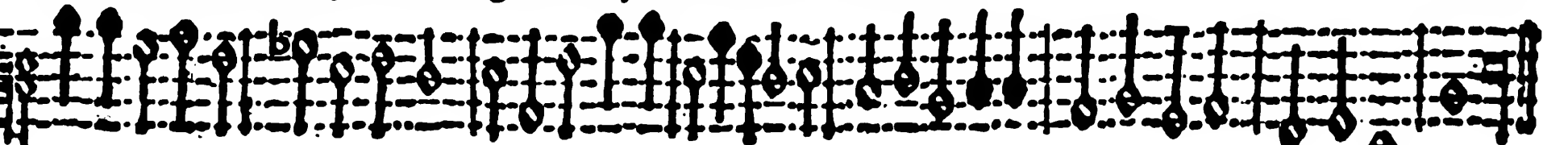
sprezzò d'Austr'e d'aquilò lo sdegno Che sprezzò d'austr'e d'aqui lon lo sdegno lo sde gno



Che sprezzò d'austro Che sprezzò d'austr'e d'aqui lon lo sde gno.



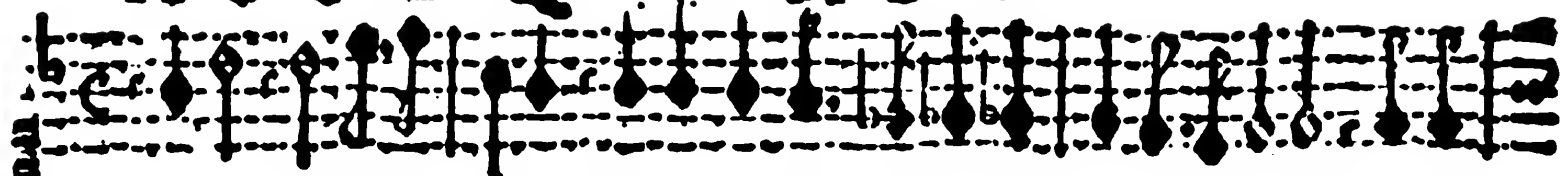
sprezzò d'austr'e d'aquilò lo sdegno che sprezzò d'austr'e d'aquilò ij lo sdegno.



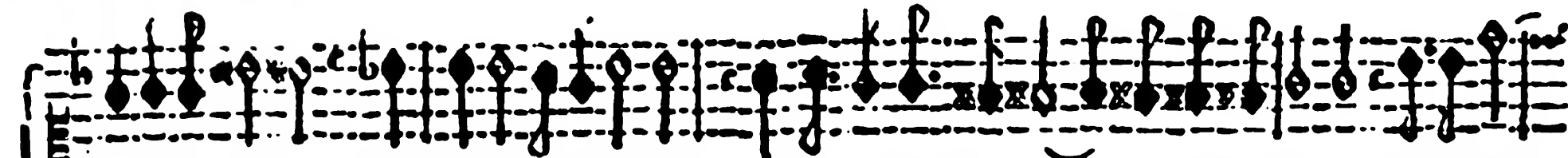
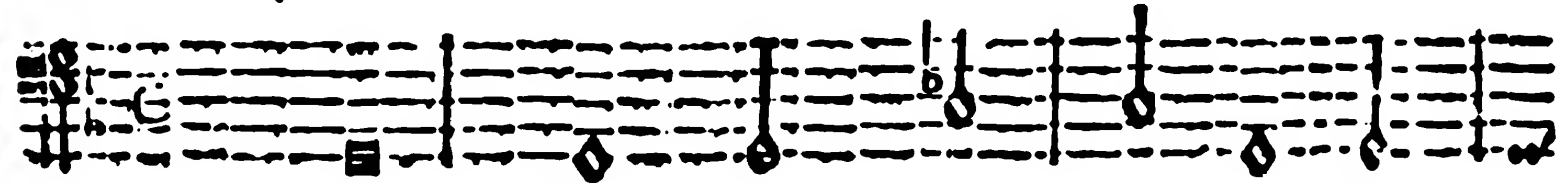
1. FUNIA A 7

This musical score consists of 16 staves of music. The notation includes various note values such as eighth, sixteenth, and thirty-second notes, as well as rests. The music is organized into measures by vertical bar lines. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and articulation marks like slurs and accents. The score is written in a standard musical notation style with a treble clef on the first staff and a bass clef on the second staff. The piece concludes with a double bar line and a fermata on the final note of the last staff.

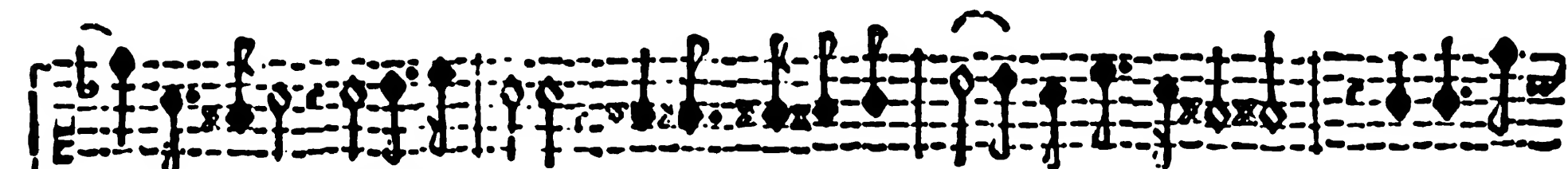
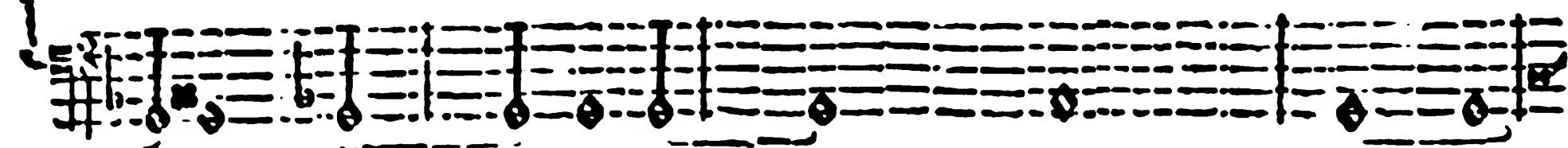
ATTO QVARTO



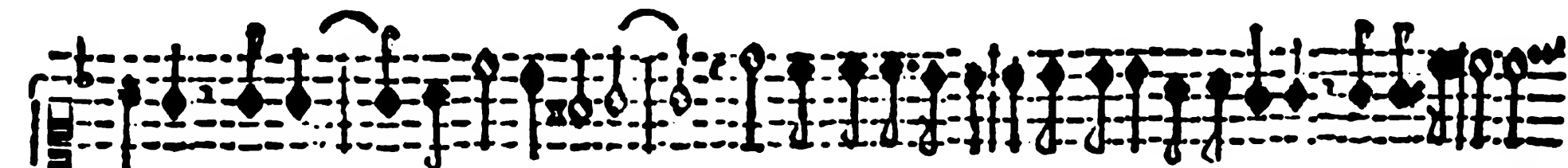
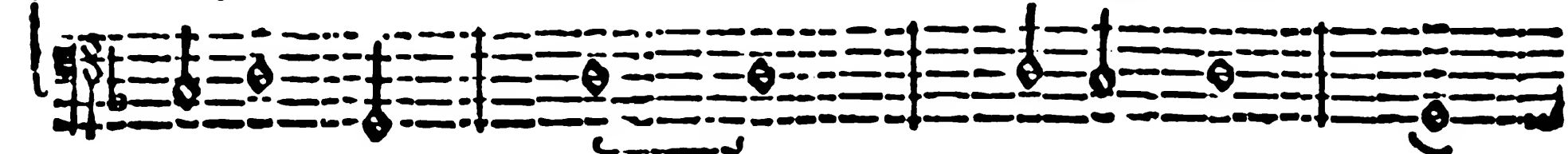
Ignor quel intese lice Che per queste di morte anu piccà pigne Vichia-



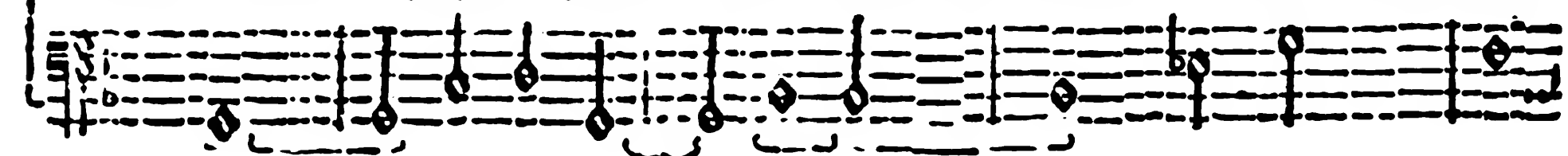
mand' Euridice Ch'udite'ahi pur tu dianci Così soauemen te lamentarti Mols'ha tan-



ta pietà d'èr'almio core Ch'un'altra volta i tor no a porger pioghi Perche' il tuo



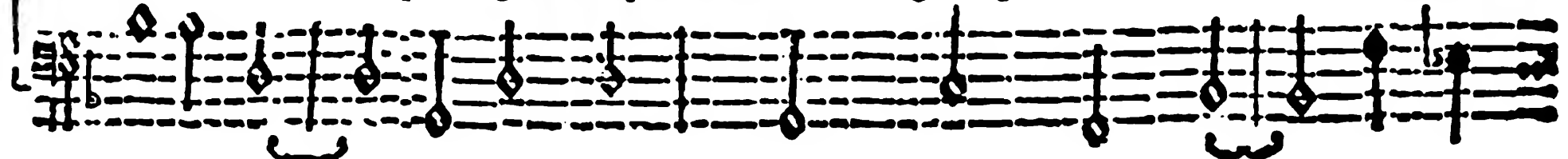
Nume al suo pregar si pioghi L'ha se da queste luci Amorosa dolcezza vnqua trahesti



Se ti piaque l'ferend q'la frôte Che tu chiami tuo cielo on de mi giuri Dio inuidiar sua sorte à



Giouc prego ti pre goti per quel foco Con cui già la gràd'alm' amor l'accese Fa ch' Euridice



torni A goder di quei giorni che trar solei viued' in fell'e incato E del miser' Orfeo conso la' p'ato

PIVONE.

Benche scvero & immutabil fato Contrastiamara sposa i tuoi desini

Pur null' homai li nieghi A tal belta congiota a tanti prighi La sua cara Euridice contra

l'ordin fatale Orfeo ricouri Ma pria che tiag' il pie da questi abissi Nō mai uol' gauer

leigliaudi lu mi Che di perdita eterna Gli sia certa cagion un solo sguardo lo

coll' stablisco Hor nel mio regno fa re' o ministri il mio uoler paluse Siche l'in-

tenda Orfeo e l'intenda Euri dice Nedican giar l'altrui sperar più lice.

Vn spirito del coro. Vn altro più alto.

O de gli habitator de l'onde eterne Possente Rè .legge ne sia tuo cenno Che ricercar altre cagioni in-

Vn'altro spirito del coro.

terne Di tuo voler nostri pensier nò denno. Trara da quest'orribili cauerne Sua

sposa Orfeo s'adoprerà suo'ingegno Si che nol uica giouenil desio Nei graui imperi suoi sparga d'o

blo. PROS. Quali gratie ti rēdo Hor che ti nobil do no Cōced'a p̄ghi miei Signor cortese

Sia benedetto il di che pria ti piacqui Benedetta La pre da e'l dolci ngāno Poi che per mia uentura

feciaquisto Dite prendendo sole. P L V T. Tue soavi parole D'amor l'antica

piaga Rinfresca nel mio core Così l'anima tua nō ha più uaga Di celeste diletto Si ch'abbā

doni il marital tuo letto.

Coro di spiriti a cinque

Pietade oggi & Amore Tri onfan Trionfan Trionfan nel'In ferno

Pietade oggi & Amore Tri onfan Trionfan Trionfan nel'In fer no.

Pietade oggi & Amore Tri onfan Trionfan nel'In fer no.

Pietade oggi & Amore Tri onfan Trionfan Trionfan nel'In ferno

Pietade oggi & Amore Tri onfan Trionfan Trionfan nel'In fer no.

Ecco il gentil cantore Che sua sposa conduce al ciel super no.

Violino. ORFEO.

Violino. Qual ho-

RITORNELLO.

nor di te s'adegno Mia cetra onnipotente S'hai nel Tartareo regno Piegar potut'ogni indurata me

RITORNELLO. ORFEO

ce RITORNELLO. Lungo ha-

RITORNELLO.

urai fra le più belle Immagini ce lesti Ond'al tuo suon le stelle Danze-

RITORNELLO.

ranno lo gi

r'hor tard'hor pre

Ri. RITORNELLO.

RITORNELLO.

Segue Orfeo.

lo per

te felice a pieno Vedrò l'amato volto E nel candido seno De la mia Donn'oggi sa-

rò raccolto Ma mètre io canto oi mè chi m'assicura Ch'ella mi segua

ohimè chi mi nasconde De l'amate pu pille il dolce lume?

Fo li d' inuidia pite Le deiti d' Auerno Perch'io non ha qua giù felice à pieno Mi tolgo-

no il mirarui Luci beate e liete Che sol col sguardo altrui bear potete? Ma che temo mio

core Ciò che vieta Pluton comanda Amore A Nu me più possente Che vince huomina e

Dei Ben vbidir dourei. Qui si fa strepito dietro la tela.

Segue Orfeo cantando nel Clavicembano Viola da braccio, & Chitarone

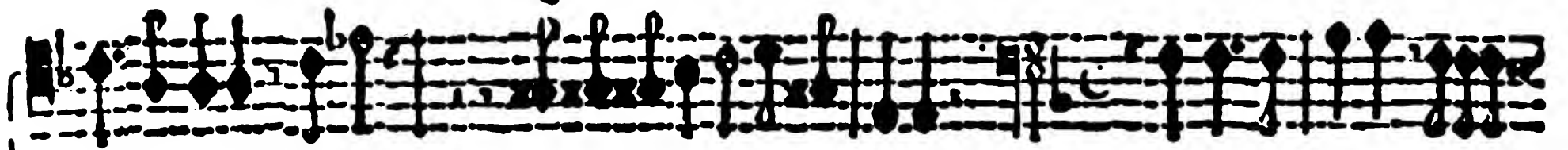
Ma che odo? oimè las so S'amà forse a miei danni Con tal turor le furie inamo-

rate Per rapirmi il mio ben ed io! consento? O d'icissimi lumi o

ORFEO

Qui si volta Orfeo, & canta al suono del Organano di legno.

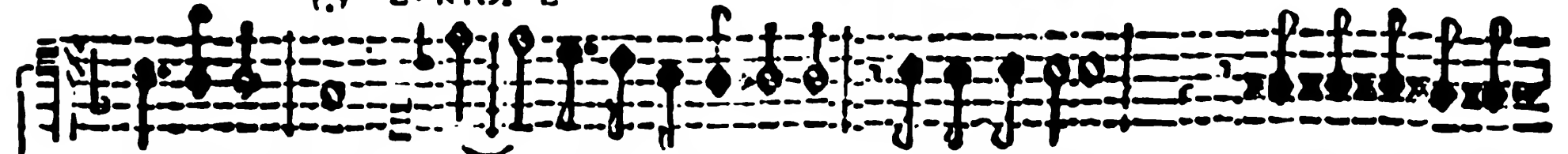
Qui canta Orfeo al suono del Clavie. Viola da braccio basso, & un chitar.



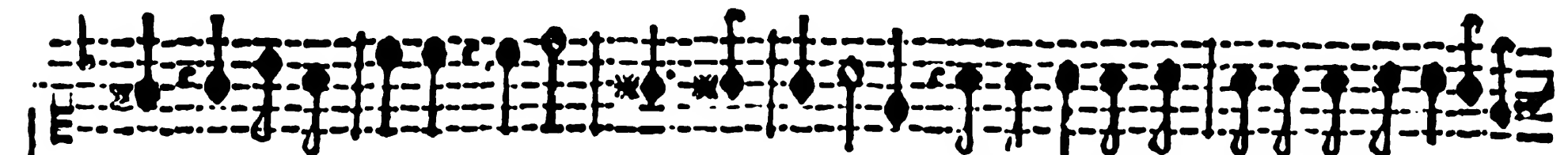
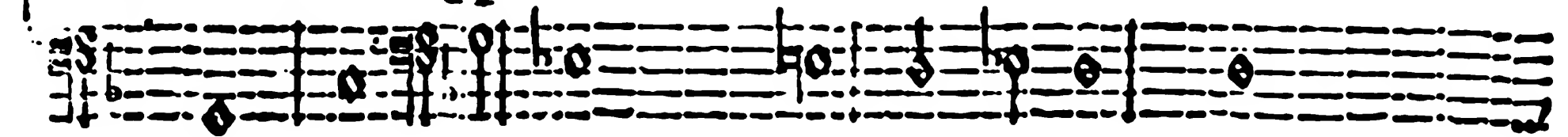
pur'vi ueggio io per Ma qual Eclissi ohime u'oscura? un Spir. Rott'hai la legge E se di



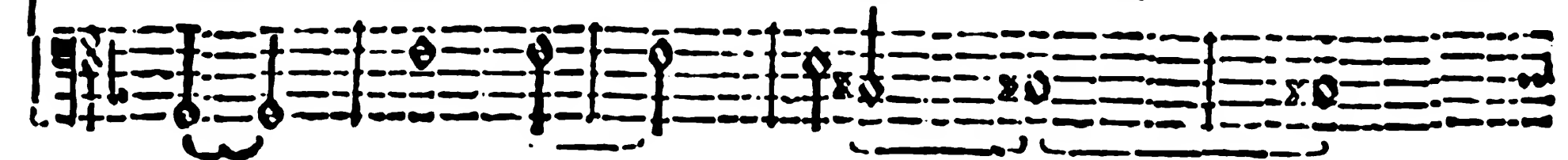
EURIDI E



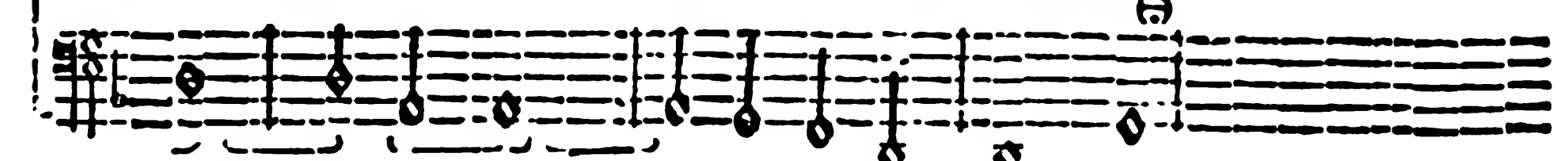
gratia indegno Ah uita troppo dolce e troppo amara Così per troppo a



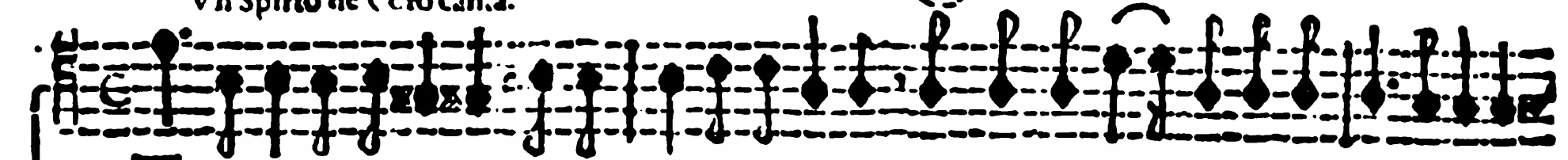
mordūque mi perdis Etio misera perdo Il poter piùgo dere E di luce di



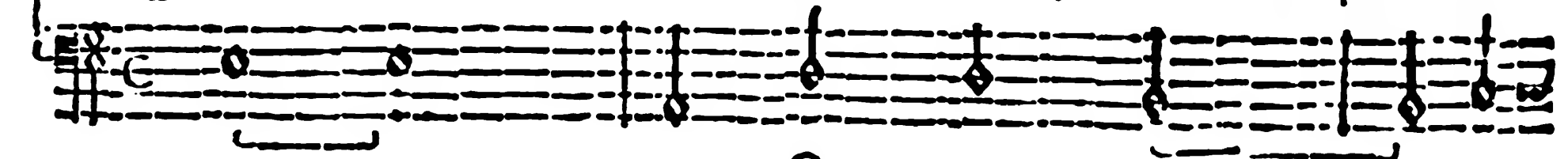
uista e perdo insieme Ted'ogni ben più caro è mio conforte.



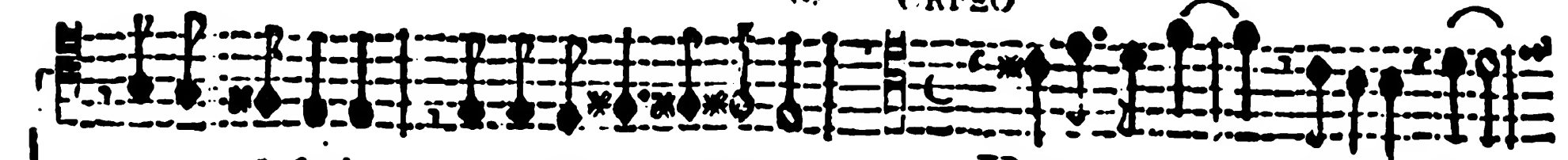
Vn Spirto de Cerocana.



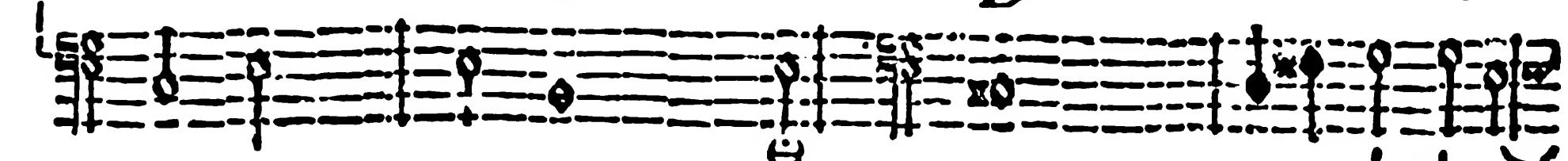
Torn'a ombre di morte Inie lice Euridice Ne più sperar di rive der le stelle



ORFEO



Ch'ei sia sordo a preghi tuoi l'inferno. Doue ten uai mia uita Fe-



L'Orfeo del Monte verde. M

coior se gno Ma chi me'l neg'ohinè sogn'ò vaneggio Qgal occulto poter di queh'orrori

Da questi amati orrori Mal mio grado mi tragge mi conduce A l'odiosa loge

SINFONIA A 7.

ATTO QVARTO

8,

Musical score for eight staves. The first staff begins with a treble clef and a common time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The subsequent staves continue the musical composition with similar notation. The eighth staff ends with a double bar line and a repeat sign.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

E la uirtute un raggio di celeste bellezza Diceste bellez za l'preg-

E la uirtute un raggio Di ce leste bel lezza preg

E la uirtute un raggio Di celeste bellez za Preg-

E la uirtute un raggio Di cele ste bellez za Preggio

E la uirtute un raggio Di ce leste bel lezza preg-

gio de l'al ma ond'ella sol s'aprez za Questa di tēp'oltraggio Nō tem'āzi maggio-

gio de l'al ma ond'ella sol s'aprez za Questa di tēp'oltraggio Nō teme an

gio de l'al ma ond'ella sol s'aprez za Questa di tēp'oltraggio Nō teme an

gio di l'al ma ond'ella sol s'apprezza Questa di tēp'oltraggio Nō teme anzi mag.

gio de l'al ma ond'ella ond'ella sol s'apprezza Questa di tēp'oltraggio Nō teme anzi mag.

gio de l'al ma ond'ella on d'ella sol s'apprezza Questa di tēp'oltraggio Nō teme anzi

gio de l'al ma ond'ella on d'ella sol s'apprezza Questa di tēp'oltraggio Nō teme anzi

re Nel'huom rendono glianni Rendono gl'anni il suo splendo-

zi maggiore Nel'huom nel huom rendo no gl'anni il suo splen do

giore Nel'huom Nel'huom rendono gl'an ni il suo splendo-

giore Nel'huom Nel'huom rendono glianni il suo splen do-

maggiore Nel'huom Nel'huom rendono gl'anni il suo splendo-

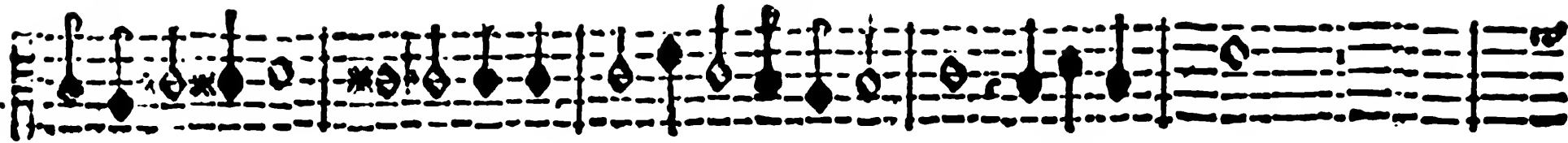
re Orfeo Orfeo uia se'lInfer no e uinto po i Fu dagli'af-

re Orfeo Orfeo uinse l'Infer no e uinto po i Fu da gl'af-

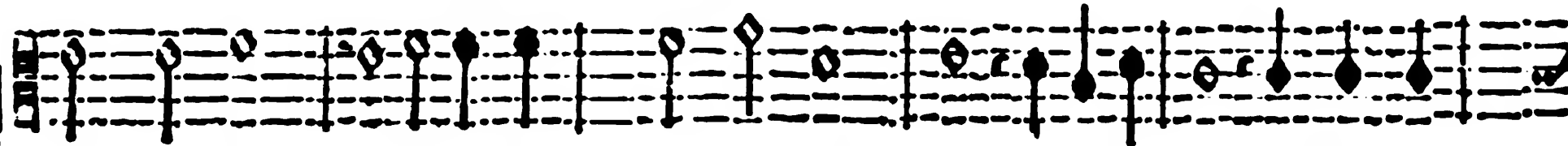
re Orfeo Orfeo uinse l'Infer no e uin to poi e uinto poi Fu da gl'af-

re orfeo Orfeo uinse l'Inferno e uin to poi Fu da gl'af-

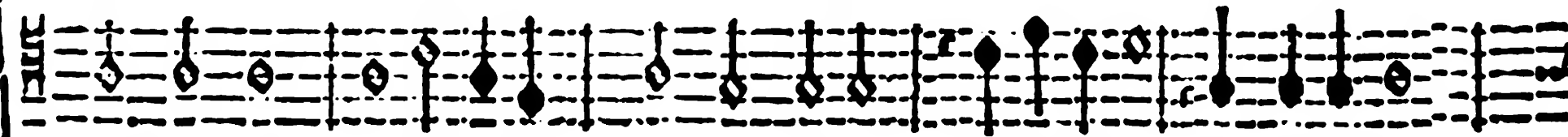
re Orfeo uinse l'Infer no e uin to poi Fu da gl'af-



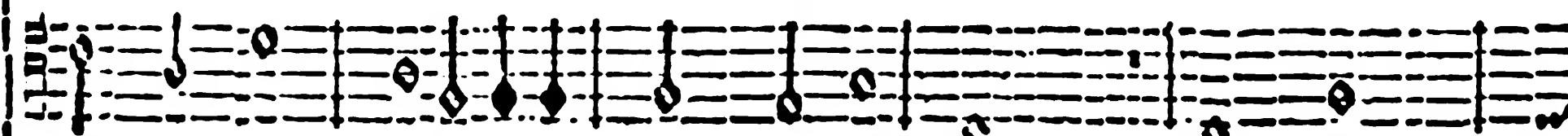
si suo i Degno d'e terna glo ria Fia sol co lui



Fetti suo i Degno d'e terna glo ria Fia sol co lui Fia sol co



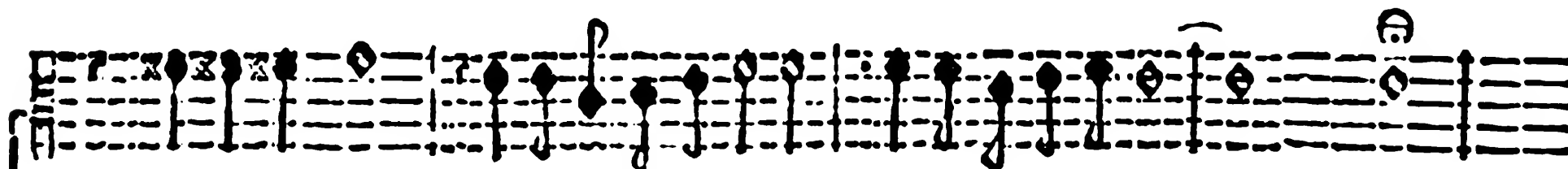
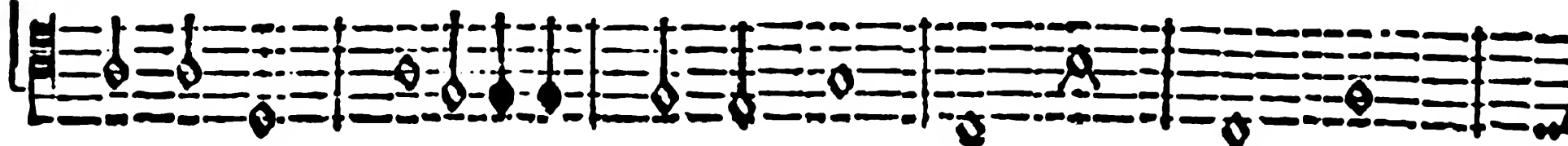
fetti suo i Degno d'e terna gloria Fia sol colui Fia sol cului



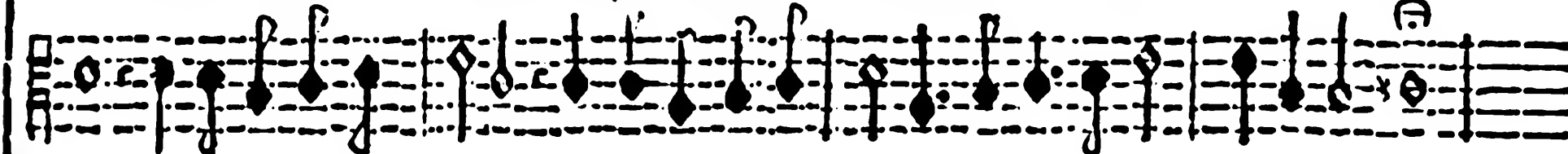
fetti suo i degno d'e terna glo ria Fia sol



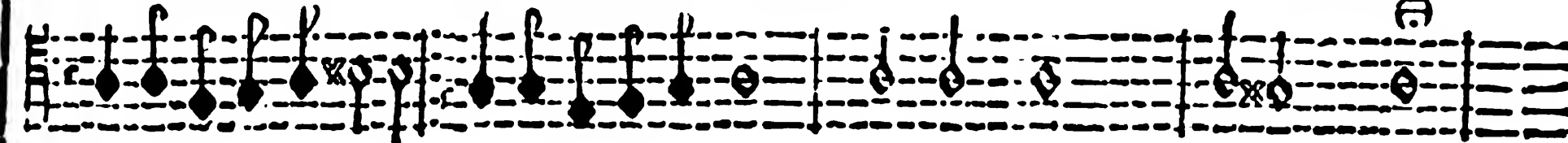
fetti suo i Degno d'e terna glo ria Fia sol co



Fia sol cului ch'aurà di se uittoria ch'aurà di se uitto ria



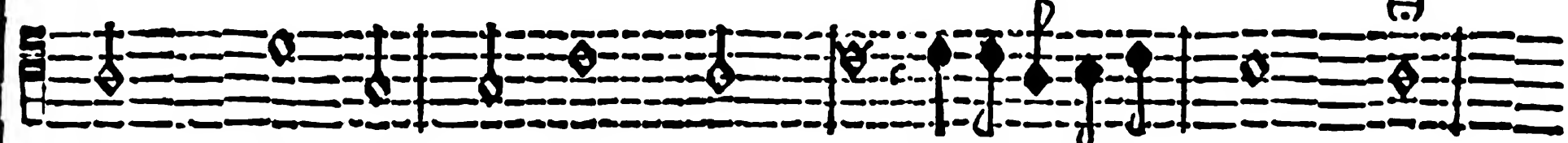
lui ch'aurà di se uittoria ch'aurà di se uittoria uittoria



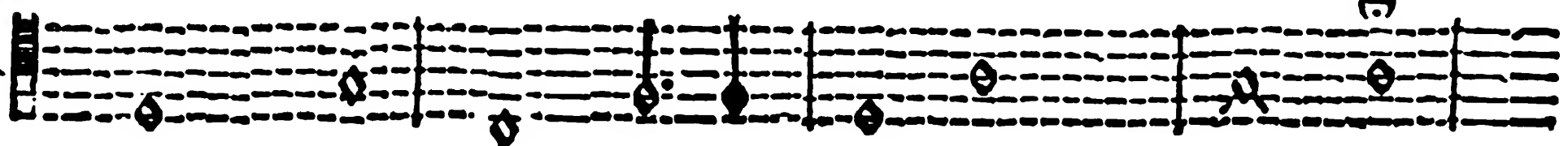
ch'aurà di se uittoria ch'aurà di se uitto ria uitto ria



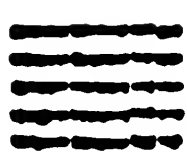
colui ch'aurà di se uittoria



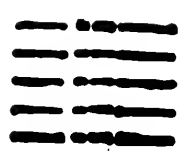
lui Fia sol colui ch'aurà di se uittoria



This page contains 16 staves of musical notation, likely for a string quartet. The notation is arranged in two columns of eight staves each. The music is written in a standard staff format with various note values, rests, and dynamic markings. The notation is dense and complex, typical of a classical score. The page is numbered 'ATTO QVARTO' and '87' at the top.



Tacciono li Cornetti, Tromboni & Regali, & entrano a sonare il presente Ritornello, le uiole da braccio, Organi, Clauicembani, contrabasso, & Arpe, & Chitaroni, & Cetroni, & si muta la Sera



RITORNELLO.



ATTO QVINTO




Duei Organi di legno, & duoi Chitaroni cncertorno questo Canto,
sonando l'uno nel angolo sinistro de la Sena, l'altro nel destro.




Vesti i campi di Traccia e quest'è il loco Douc passomm'il core

Per l'amara nouella il mio dolo re Poiche non hù più spene Di ricurar pregan-

do Piangendo e sospirando Il perduto mio bene Che posso io più se non volgermi à

voi Sel ue soauì un tempo Confor to a miei martir mèr'al ciel piauque Per farui

per pietà me co languire Al mio languì re- Vuoi vi doliste ò



monti e lagrimaste Voi fassi al dipartir del nostro sole Eri con voi la-

Eco

grimerò mai sempre E mai sempre darommi ah doglia ah pian to Hai pianto Cor-

tefe Eco amorosa Che sconso lato sei E consolar mi voi ne dolor miei d'en-

che queste mie luci Si en già per lagri mar tir te due fonti In colli graue mia fe ra suentura

Non hò pianto però tanto che basti Basti Segli occhi d'Arg'haucchi Espandessero tutti i

Eco

mai di pian to Non forail duol conforme à tanti gua s hai S'hai del mio mal pietà

ATTO QUINTO

de lo ti ringratio Di tua benigni tade Ma mèr'io mi querelo Dhe perchemi si-

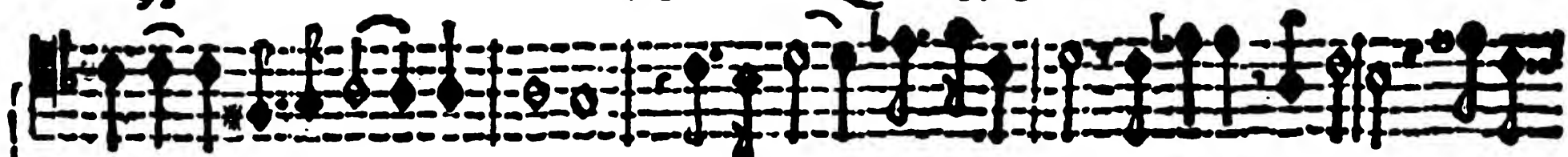
spendi Solcò gl'ul timiacen ti Rendimi tutti integri mi ci lamen ti. Ma tu

a nima mia se mai ritorna La tua sed ombra j quest'aniche piaggie pren

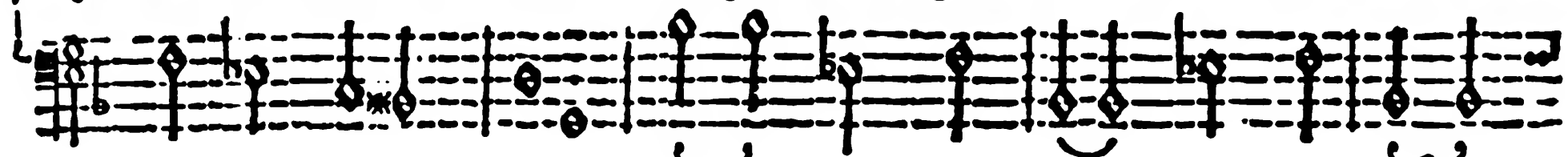
di da me questetue lo di estreme Ch'or a te sacro la mia cetra e'l canto Come a

te già sopra l'altar del core Lo spirito acceso in sacrificio offerli. Tu bella fusti :

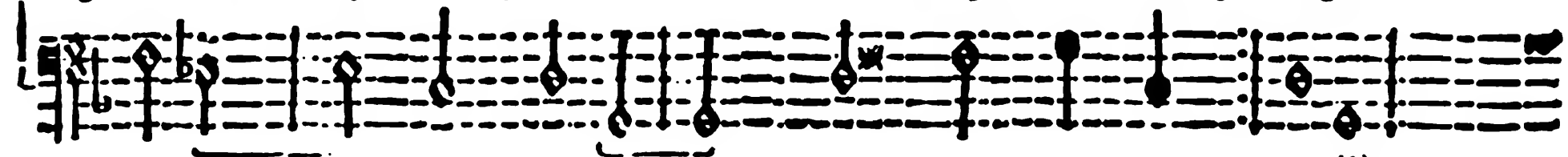
e faggia einte rispose Tutte le grazie sue corre se il cielo Men tre ad o-



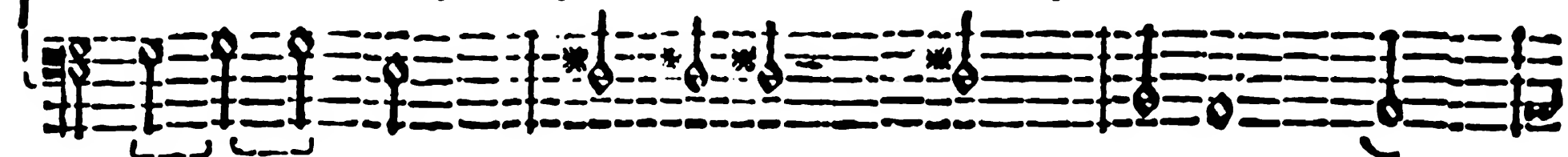
gn'altra de suoi don fu scarfa D'ogni in gua ogni lode a se conuien Ch'alber-



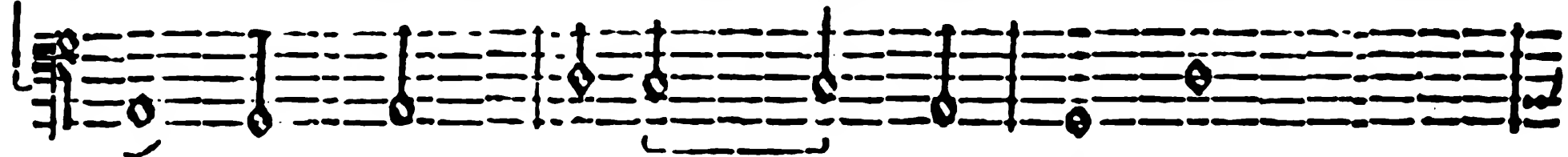
gasti in bel corpo al ma più bella Fallosa men quan to d'honor più degna.



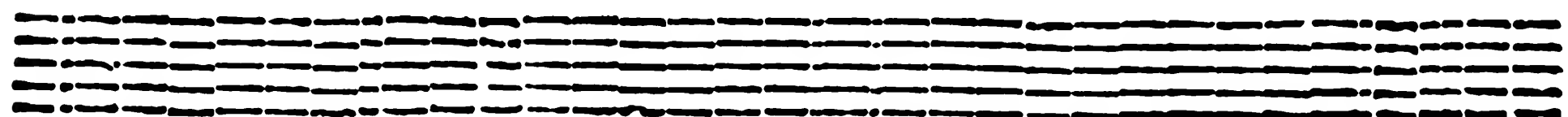
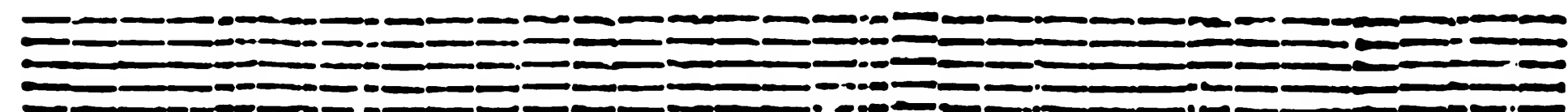
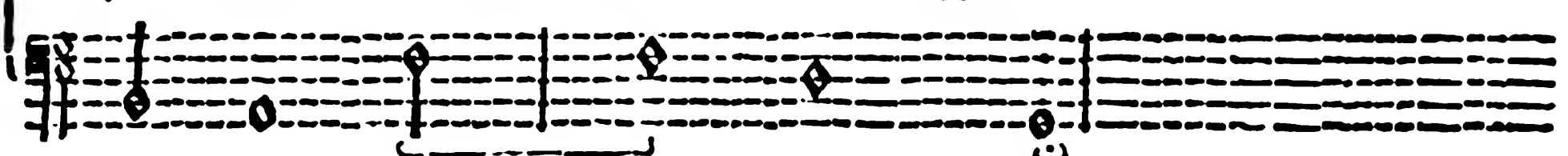
Hor l'altre donne son superbe e perdue Ver chi le adora dispietate instabili Priuc di

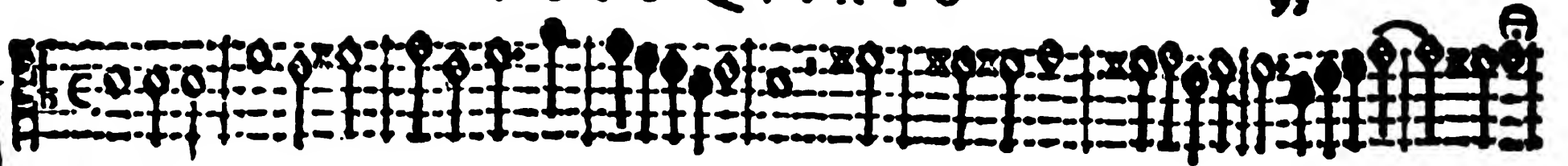


sen no è d'ogni pensier nobi le Ond'ragion' e pra di lor nò lodansi Quinci nò sia giamai che

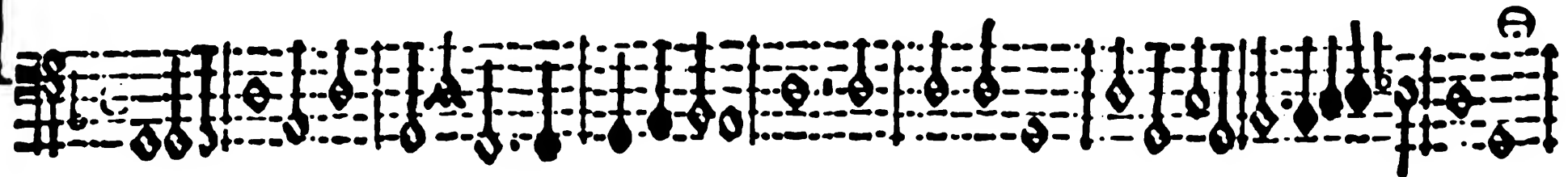
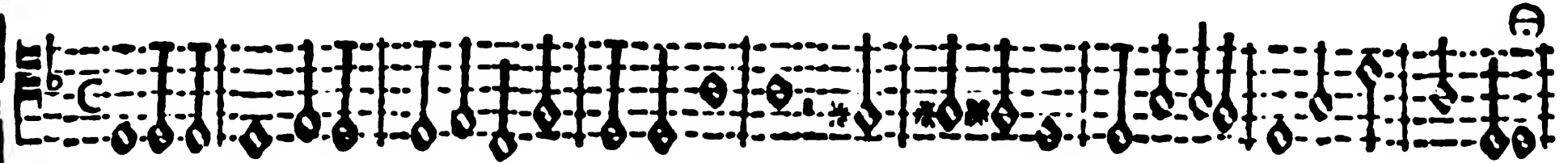
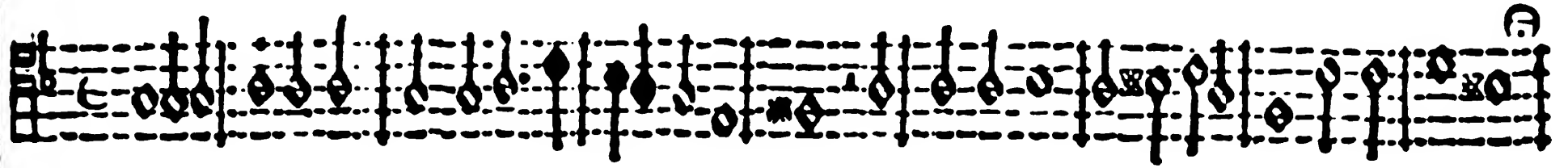
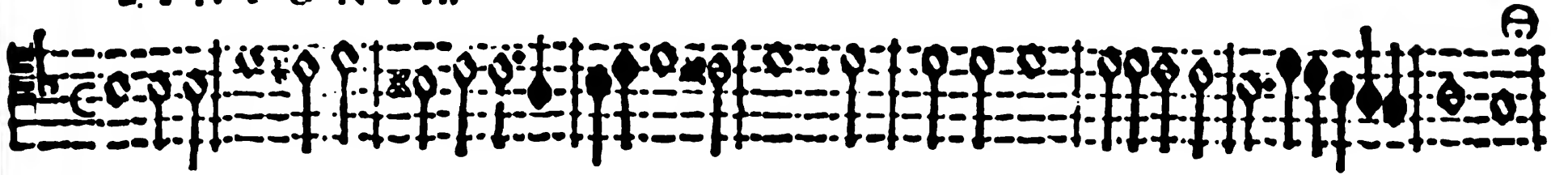


per vil femina Amor con aureo stral il cor trafiggami.

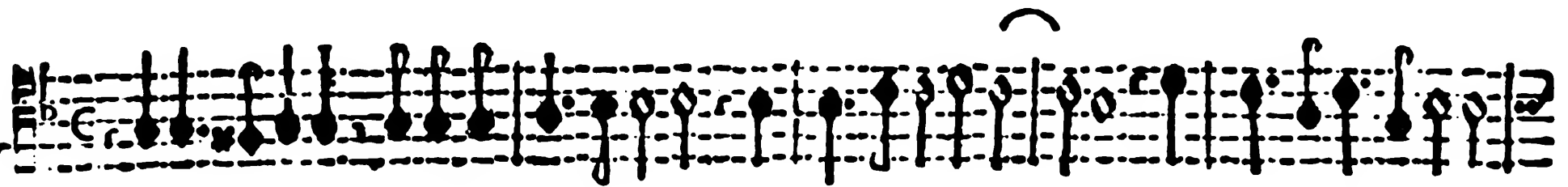




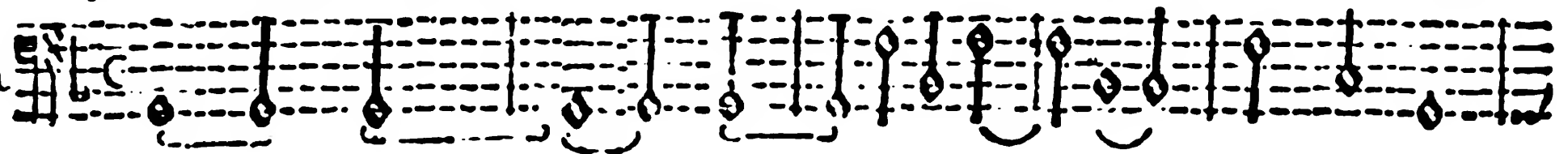
SINFONIA.



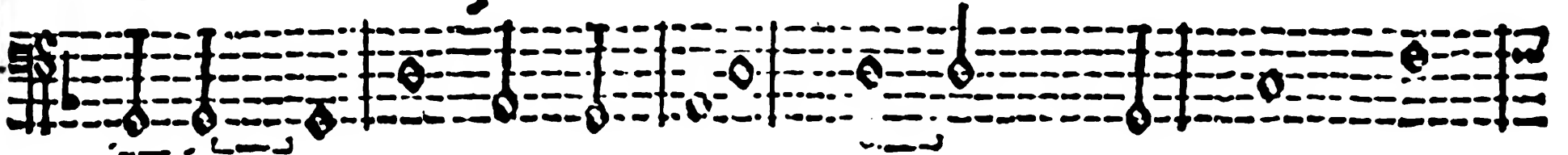
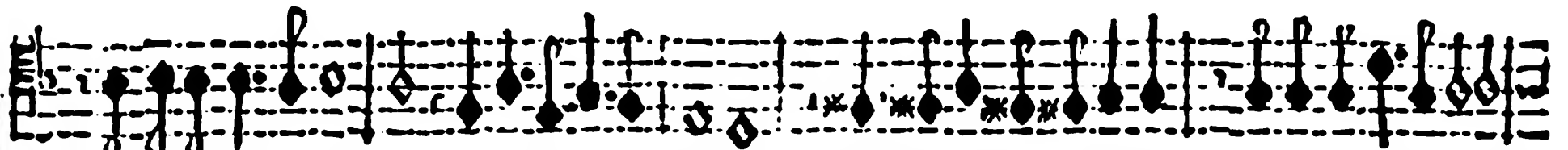
Apollo descende in una nuvola cantando



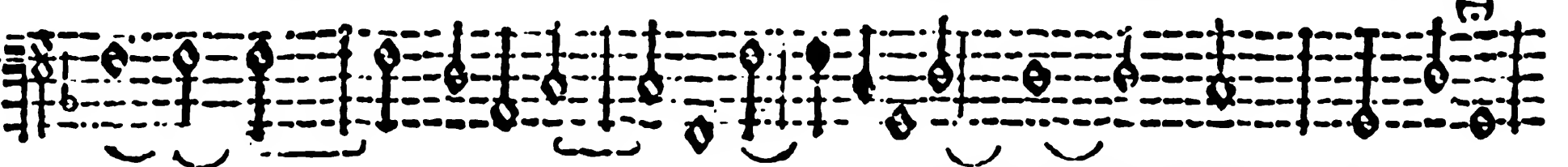
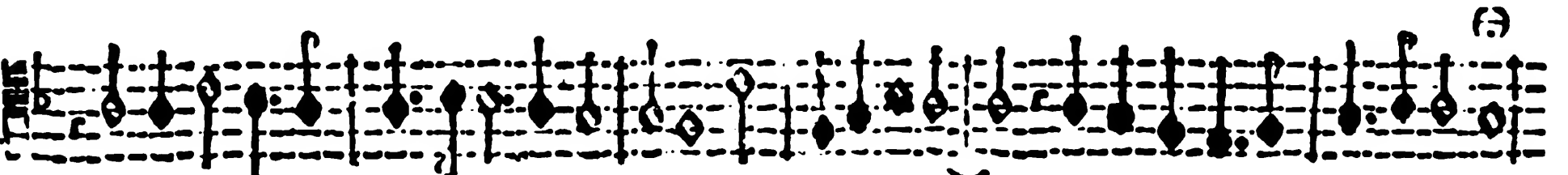
Purch'alo sdegno & al dolor impeda Ciel ti doni o li glior Non è non è consiglio



Di generoso per te Seruir: al proprio affetto Quinci biasmo e periglio Già soua star ti veggio



Ondemouo dal Ciel per darti li ta Hor tu mi ascolta en'haurailo de uira.



Padre cortese al maggior vopo'arriui Ch'a disperato fine Con estremo dolore

M hauean condotto già sdegn' & Amore E:comi dunque atento a tue ragioni Celeste

APOLLO.

padre hor ciò che vuoi m'imponi Troppo troppo gioisti Di tua lieta uentura Hor troppo

piagni Tua sorte acerba e dura ancor non sai Come nulla qua giù diletta e dura? Dun-

que se goder brami immortal vita Vientenemeco al Ciel ch'a se t'in uita.

ORFEO.

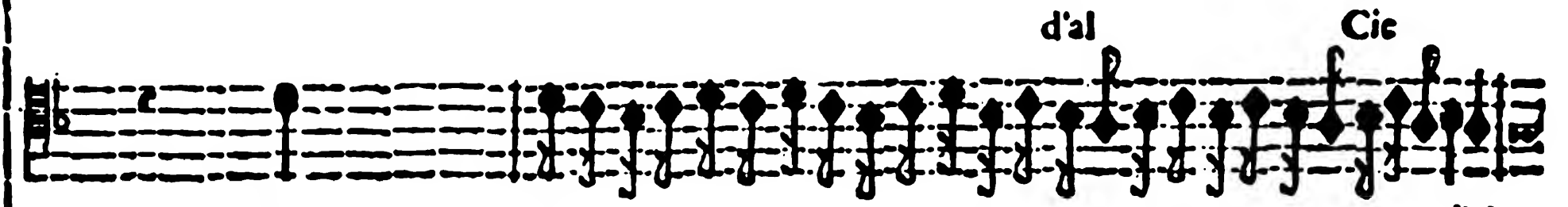
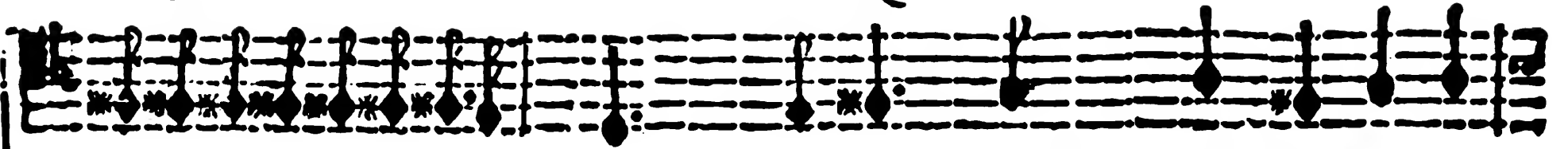
Si non vedrò più mai Del'amata Euridice i dolci rai.

Nel So le nelle stelle Vageggerai le sue sembianze belle Bendi coanto

Pad. clarei non degno figlio Se non teguisci il tuo fedel consiglio.

Appollo, & Orfeo assende al Cielo cantando-

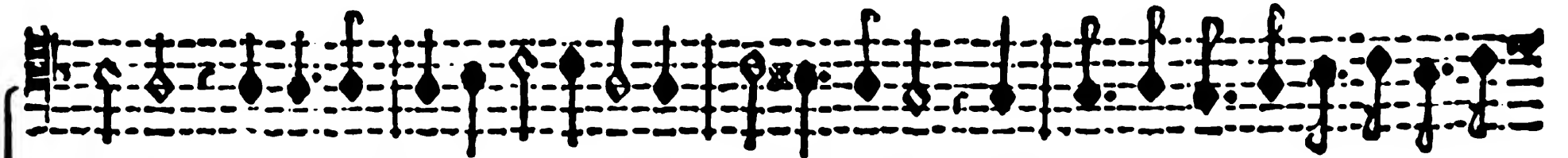
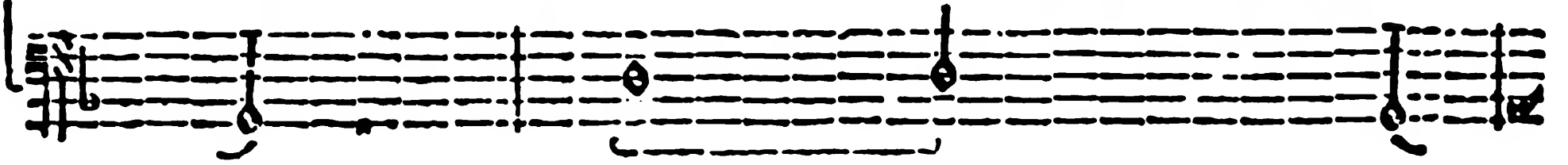
Salam Salam can-
Salam



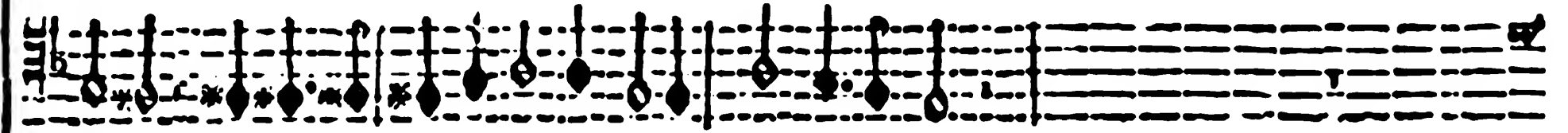
d'al Cic

Can tan

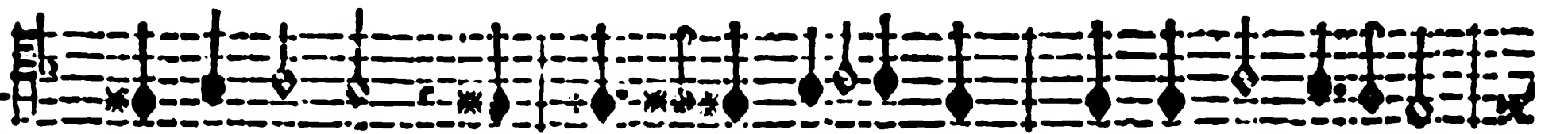
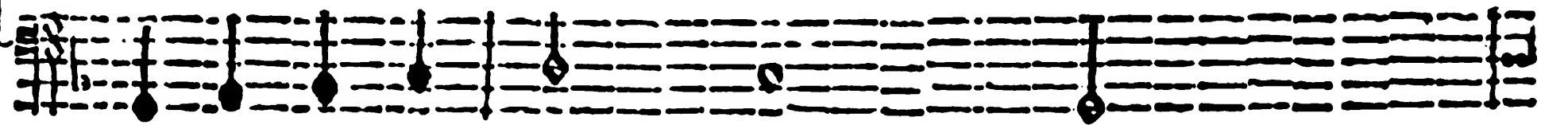
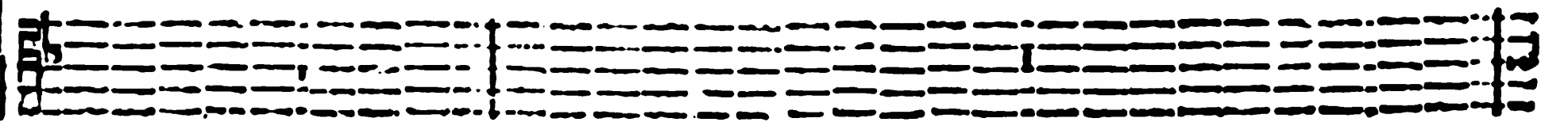
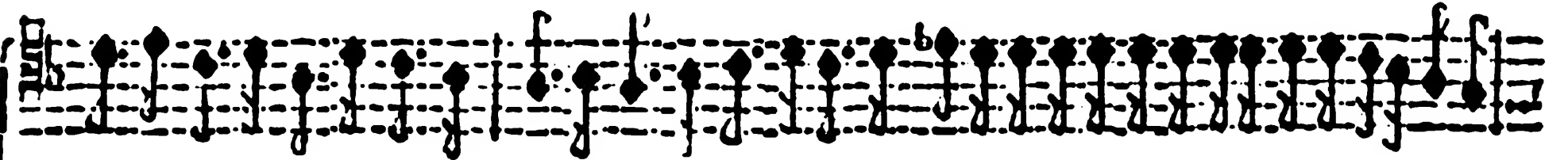
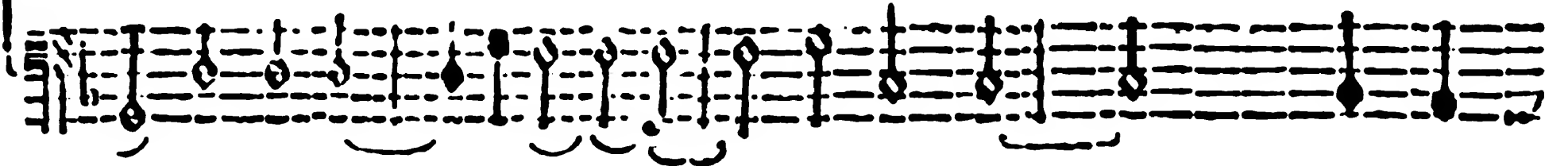
d'al



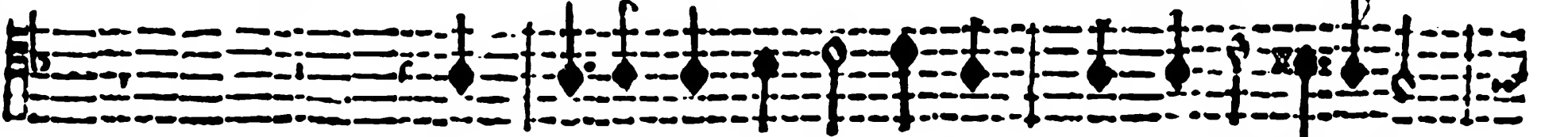
lo Doue ha virtù uerace Degno premio di se dilec



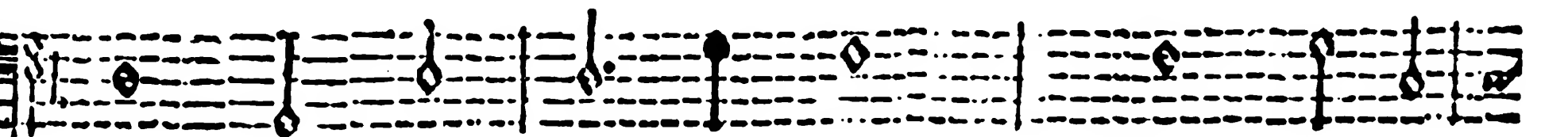
Cielo Doue ha virtù uerace Degno premio di se

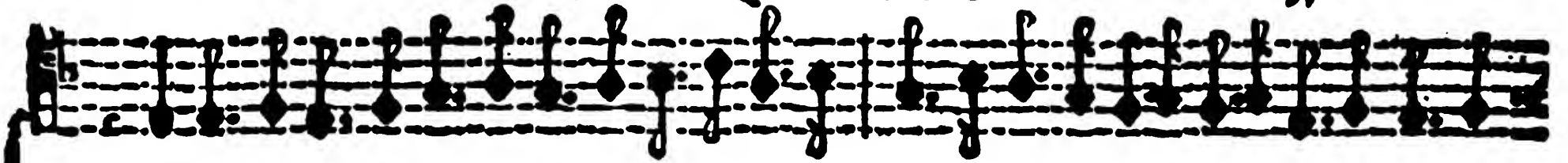


to e pace Doue ha virtù uerace I e gno premio di se

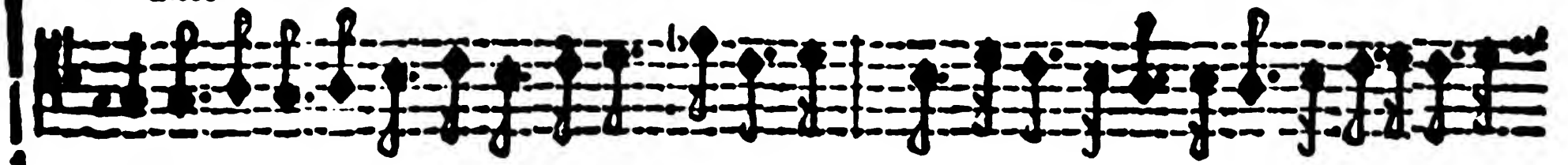


Doue ha virtù uerace De gno premio di se

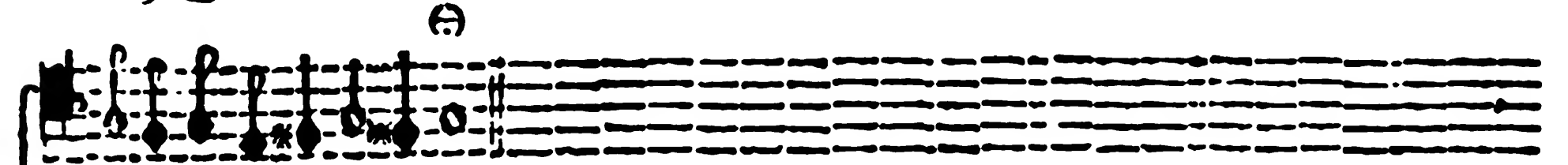
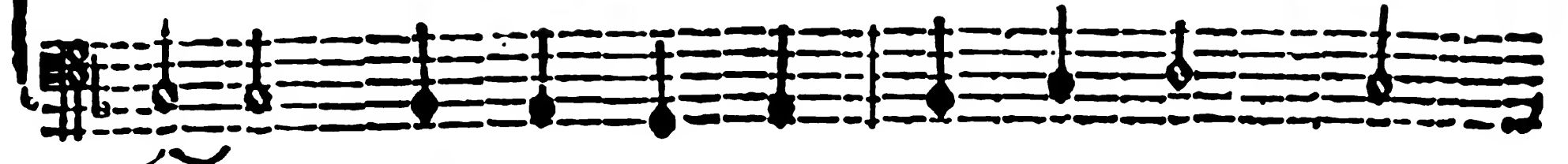




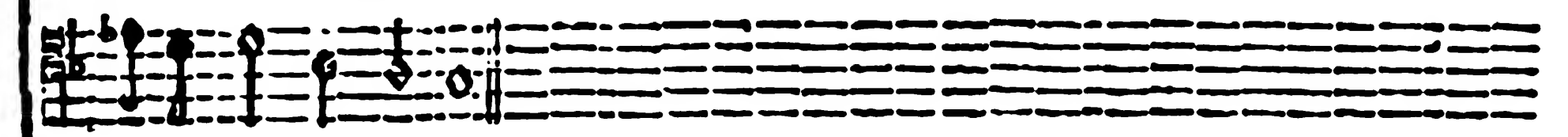
dilec-



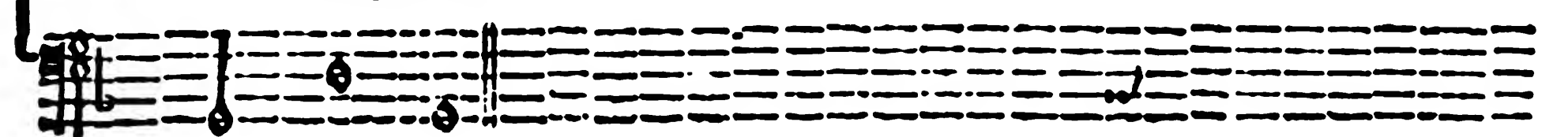
dilec-



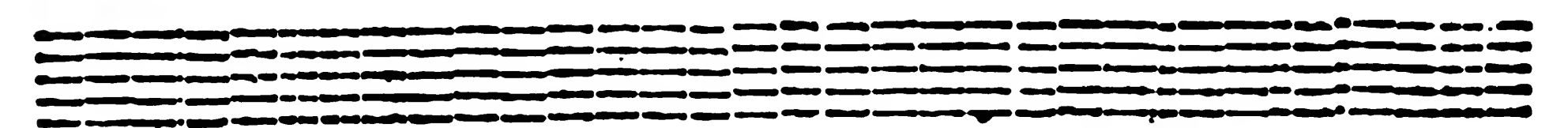
to e pace.



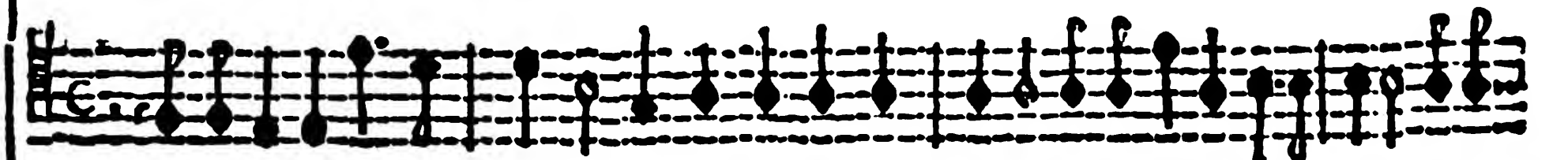
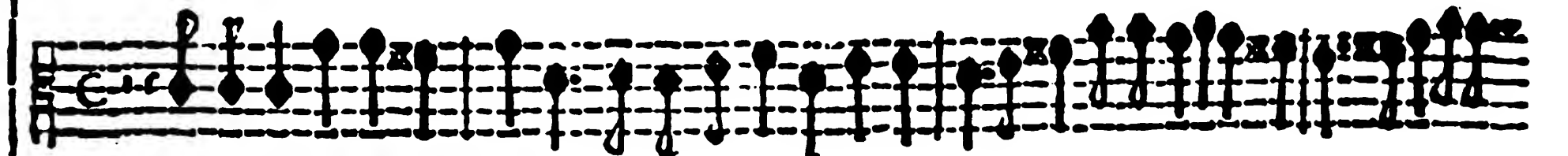
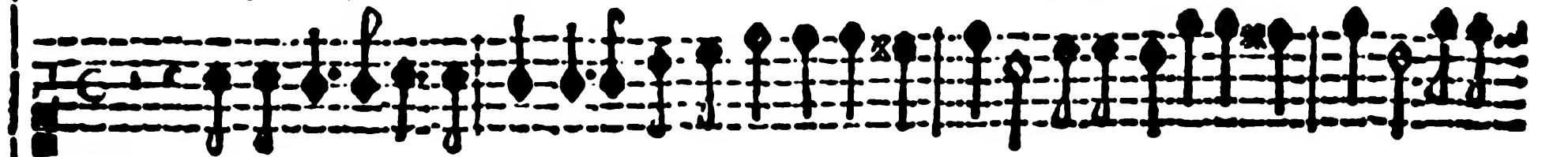
to e pace. 







RITORNELLO.



ATTO QUINTO CORO

Vanne Orfeo felice a

Vanne Orfeo felice a

Vanne Orfeo felice a

Vanne Orfeo Van' Orfeo felice a

Vanne Orfeo felice a

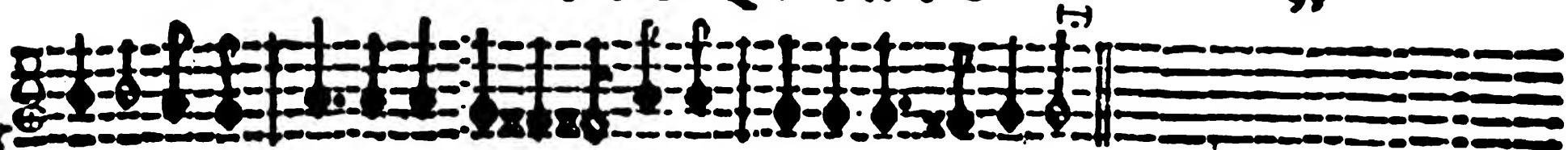
pieno A goder celeste honore La ve ben nō mai viē meno La ve mainō sū do-

pieno A go der celeste honore La ve ben non mai vien meno La ve mainon fu do-

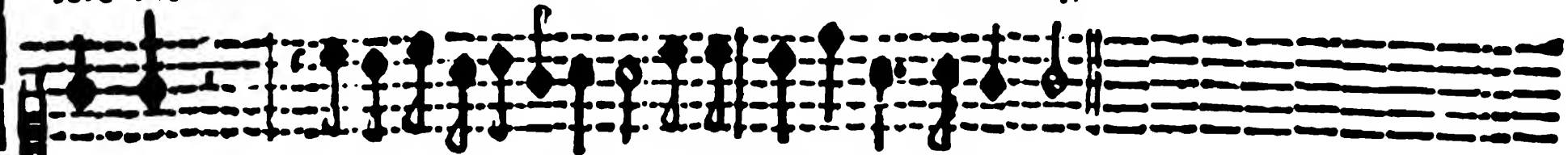
pieno A go der A goder celell' honore La ue ben non mai uien meno La ue mai non fu do-

pieno A goder celeste honore La ue ben La ue bē nō mai uic' meno La ue mai La ue mai nō sū do-

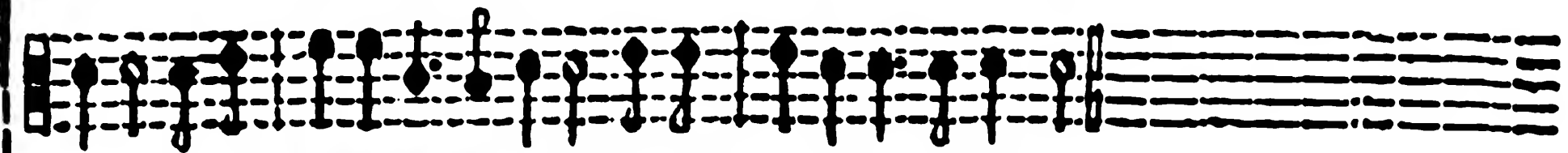
pieno A go der celeste honore La ue ben non mai uien meno La ue mai non fu do-



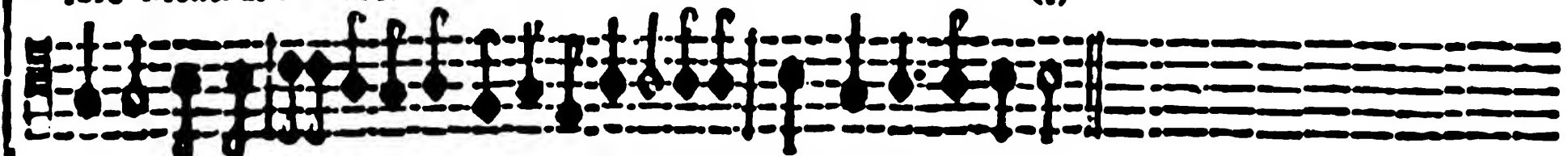
lore Mentr'altari incensi e uoti Noi t'offriam lieti e deuoti. ☺



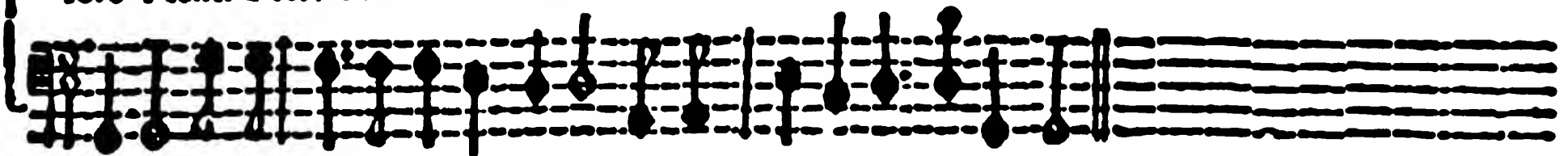
lore Mentr'altari incensi e uoti Noi t'offriam lieti e deuoti. ☺



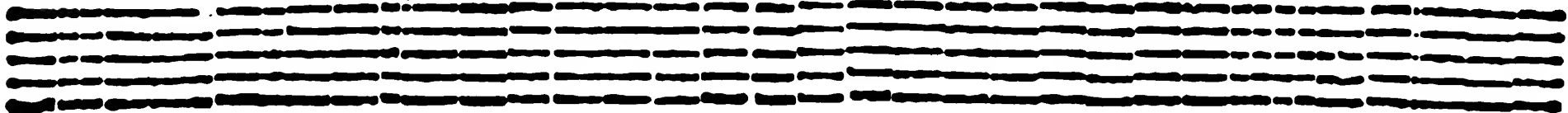
lore Mentr'altari incensi e uoti Noi t'offriam lieti e deuoti. ☺



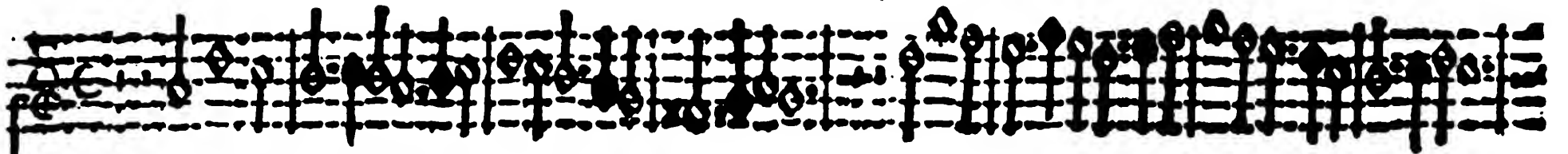
lore Mentr'altari Mentr'altar incensi e uoti Noi t'offriam lieti e deuoti.



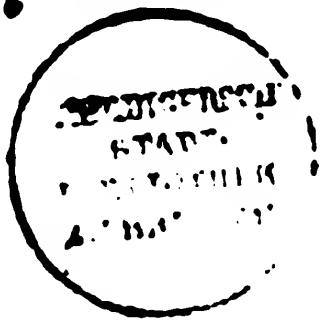
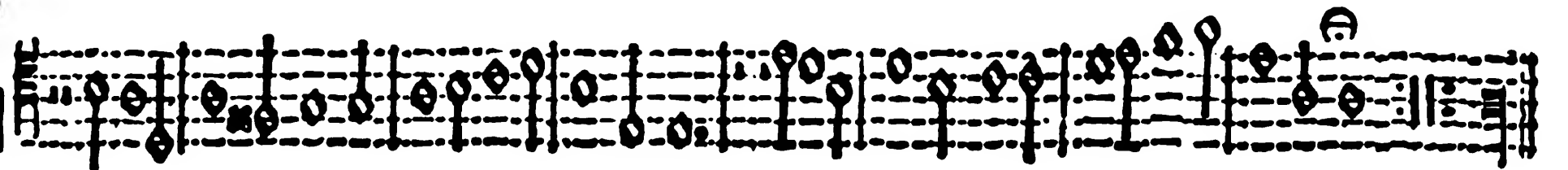
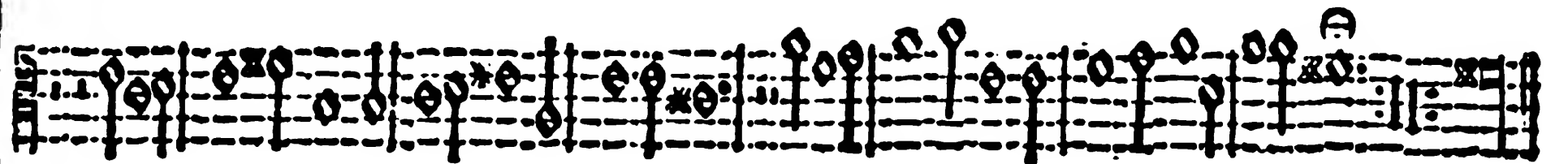
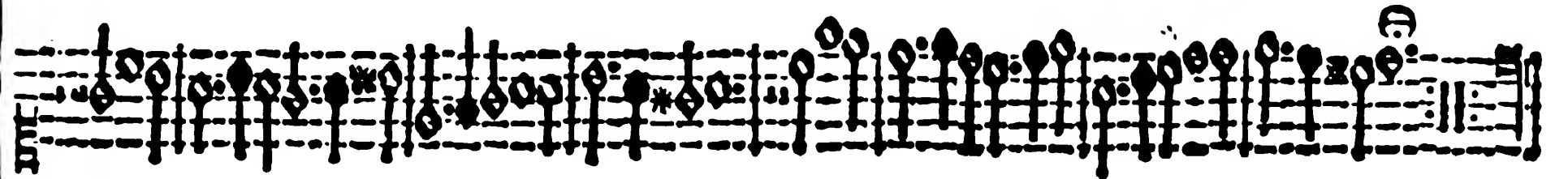
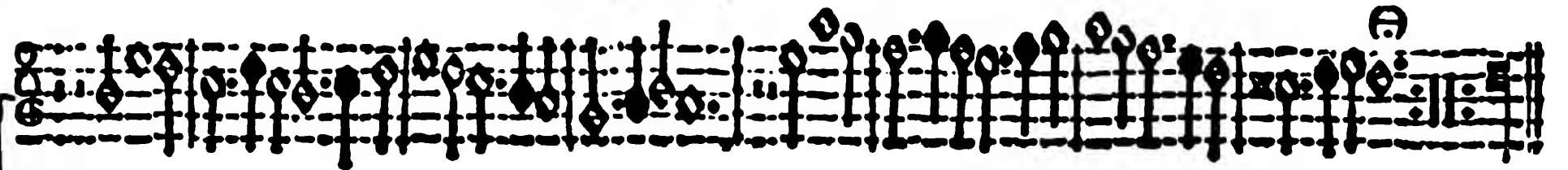
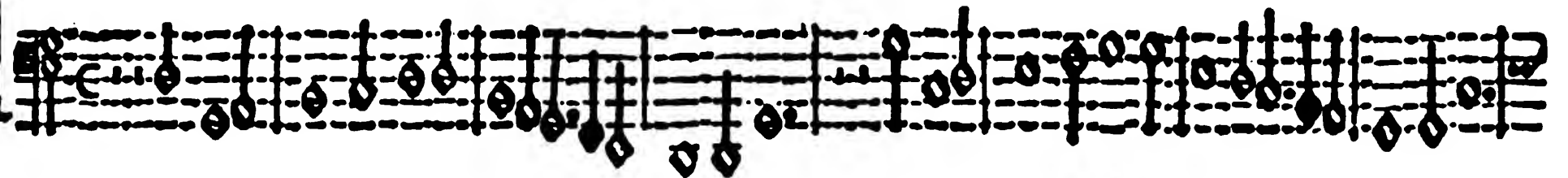
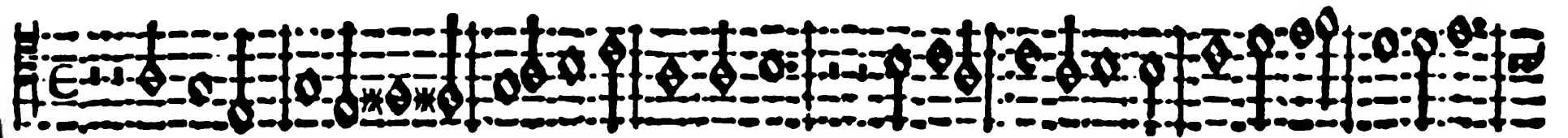
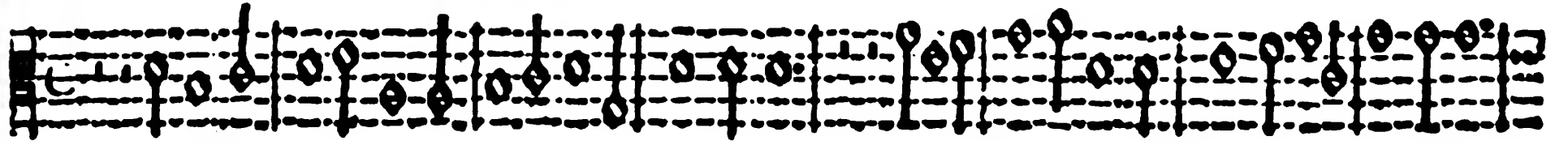
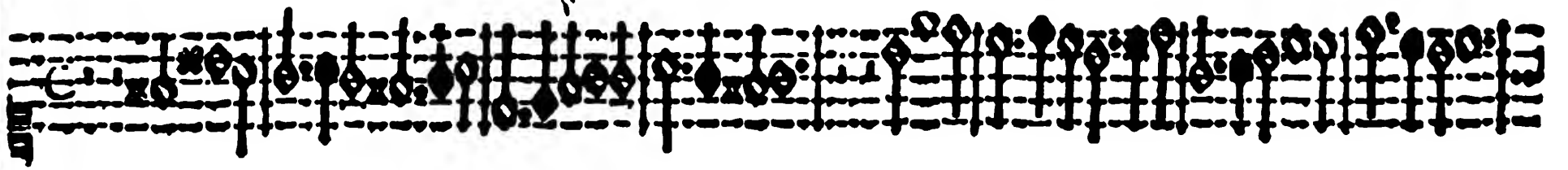
lore Mentr'altari incensi uoti Noi t'offriam lieti e deuoti. ☺



Così va chi non s'arresta
 Al chiamar di Nume eterno
 Così gratia in ciel impetra
 Chi qua giù prouò l'inferno
 E chi semina fra doglie
 D'ogni gratia il frutto coglie.



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